REGD. No. B. 501
JUNE 1939

filmindia

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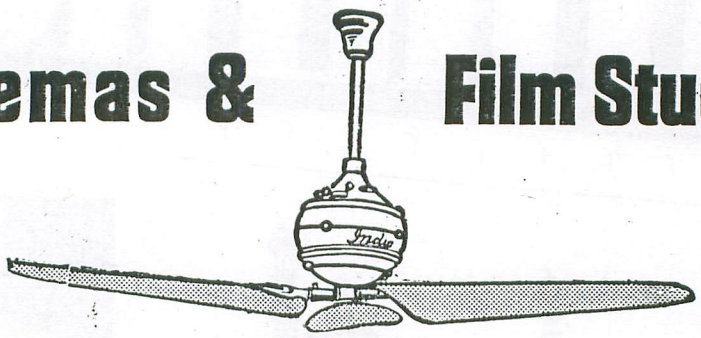

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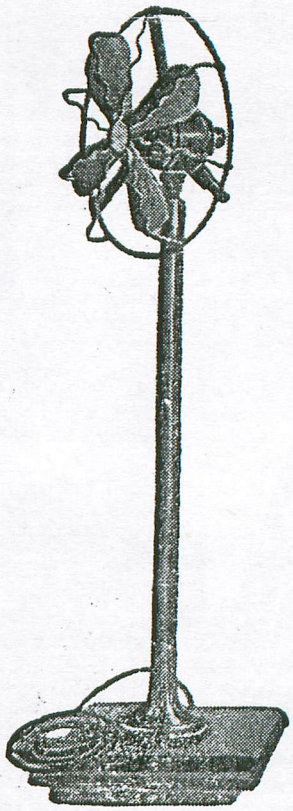

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for producing a

Prohibition Propaganda Picture

BOTTLE OF BRANDY

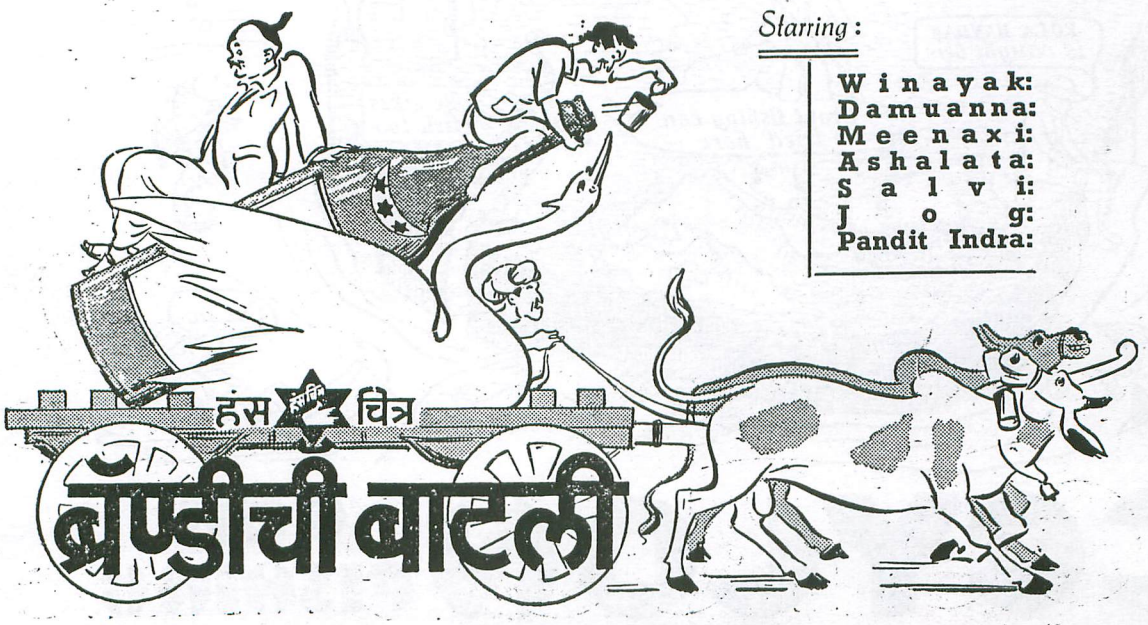
(SPIRIT OF LAUGHTER)

Even Parsis who saw this picture have changed their mind about Dr. Gilder and his Prohibition Campaign.

★ *Direction*: **Winayak**
★ *Photography*: **P. S. Naik**
★ *Story*: **Acharya Atre**
★ *Hindi Version*: **Pandit Indra**

Starring:

Winayak:
Damuanna:
Meenaxi:
Ashalata:
Salvi:
Jog:
Pandit Indra:



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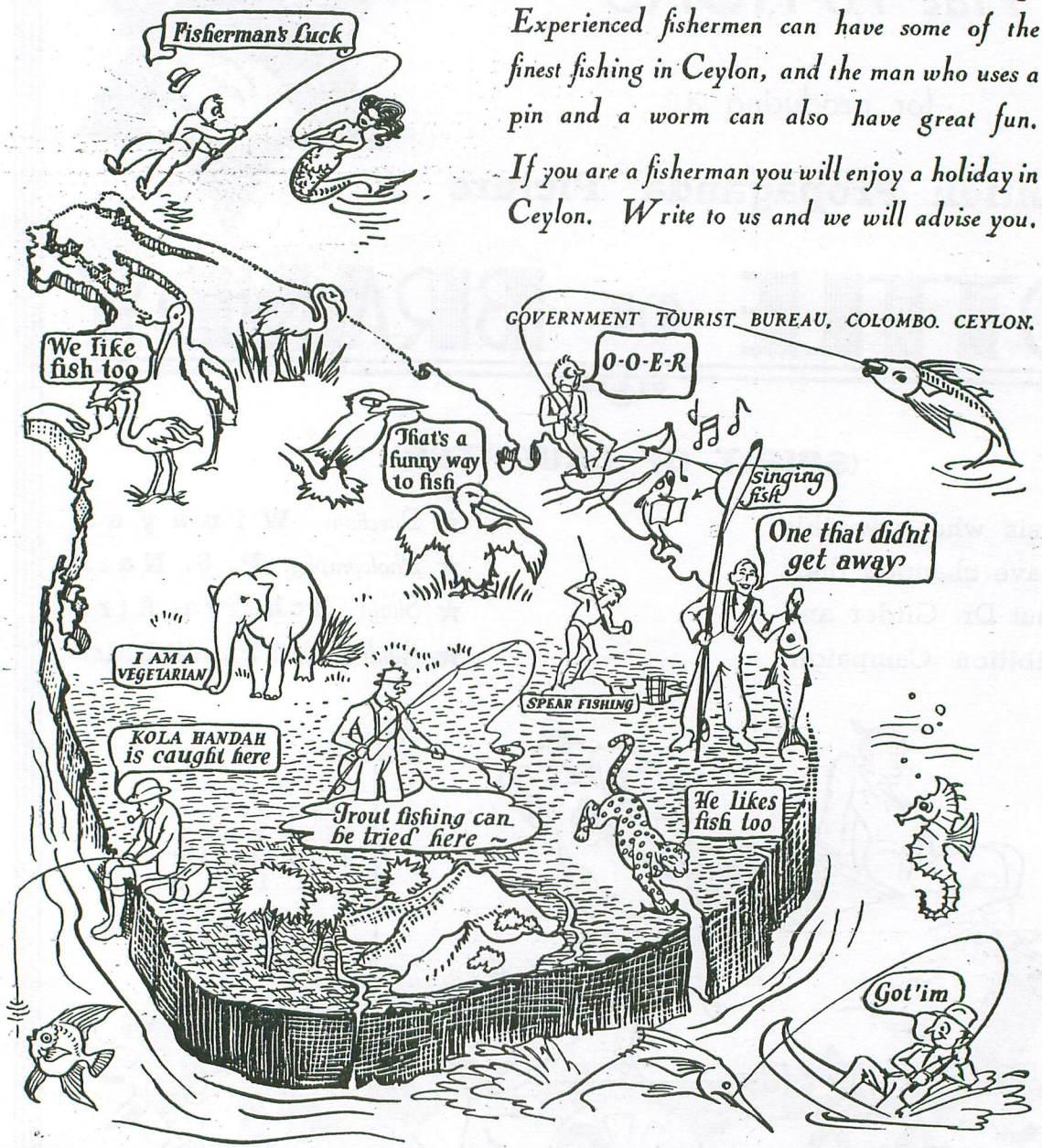

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GIRL ON THE COVER

MEENAKSHI

Reported Missing !

MOTILAL SHAMLAL KAPOOR
OF DEOLI

Since 11 months this young man has left his home for his craze of the movies. His parents are heartbroken and though they have no objection to his pursuits, he has kept silent.

Those meeting this lad, please report to Editor :—'FILMINDIA'

It will be a favour to the weeping mother.

filmindia

Proprietors : Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay

Editor : **BABURAO PATEL**

Vol. 5 JUNE 1939 No. 6

Before the Golden Jubilee!

The Indian Motion Picture Congress and the Silver Jubilee Celebrations are over and while they lasted every section of the industry had a good fling at the other and the bile that had accumulated for twenty-five years was vomitted—sometimes quite unceremoniously.

The people who were mauled the most were the poor film journalists at whose door a lot of blame was laid, just because those, who did so, lacked the necessary initiative and enterprise which alone could have made the industry report a better progress than what was achieved during the last twenty five years. Almost every sectional conference, and there were so many of them, including the main Congress sessions passed some resolution or other admonishing the film journalists.

It is so easy to advise others. But people who live in glass houses should not throw stones at others. People in the industry should not forget that journalists write only about something that exists. And that something is created by the others. If this object of comment or criticism is beautiful, then only praise can be given for it and not anything else.

So the primary responsibility of creating a beautiful thing is with all the others except the journalists.

The chain of sectional conferences opened with the Indian Film Journalists' Conference in which a large number of eminent journalists from all over India took part.

As was expected it was a well fought out conference and the debate on every resolution was of exceptionally high intellectual standard. The high lights of this Conference were never touched in the other Conferences or even in the open sessions of the Congress. Which was, as it should have been.

The other conferences such as, the Educational, the Distributors', the Exhibitors' and the Cine Artistes', had their comparative importance in the scheme of things.

Anyway, things were discussed very seriously and for once, these people who produce entertainment for the world, grimly took the oars and paddled through the Silver Jubilee Celebrations, making new resolutions and taking new decisions.

One good result of all this, has been that the future has now some purpose and some goal to attain.

The general grouse of every one was against the producers. Journalists demanded the producers' silence when their pictures were criticised. Distributors pushed their finance in and expected the producers to pay heavy interest and lose all. Exhibitors complained about the minimum guarantee evil in bookings and shouted themselves hoarse against the producers. Even the delicate film girls had a dig at the producers, when they sweetly asked for shorter working hours and regular payments.

In short, the entire burden of the responsibility fell on the shoulders of the producers, and the verdict for poor progress went against them.

And talking of these producers, how many of them have we in India? Hardly twelve who have attained some all-India importance!

We believe that if these twelve producers decide unanimously to improve the industry, the industry would be improved in a day.

But they never will. Two producers can't dine together in India, leave alone their working together in unison to build up a national industry.

And yet so many things have to be undertaken and done, if at all our industry is to report more favourably at the time of its Golden Jubilee.

Over sixty resolutions were passed in the open sessions of the Congress—some useful, the rest merely pious. But even the useful ones will need pushing and working up if they are at all to prove of practical benefit to the industry.

The Indian Motion Picture Congress is now a fully constituted body with all-India representatives on it and it should not be difficult for the Congress to give practical shape to some of the resolutions passed in the open sessions.

We recommend the following subjects for immediate consideration:—

Resolution No. 7: Production of Raw films in India.

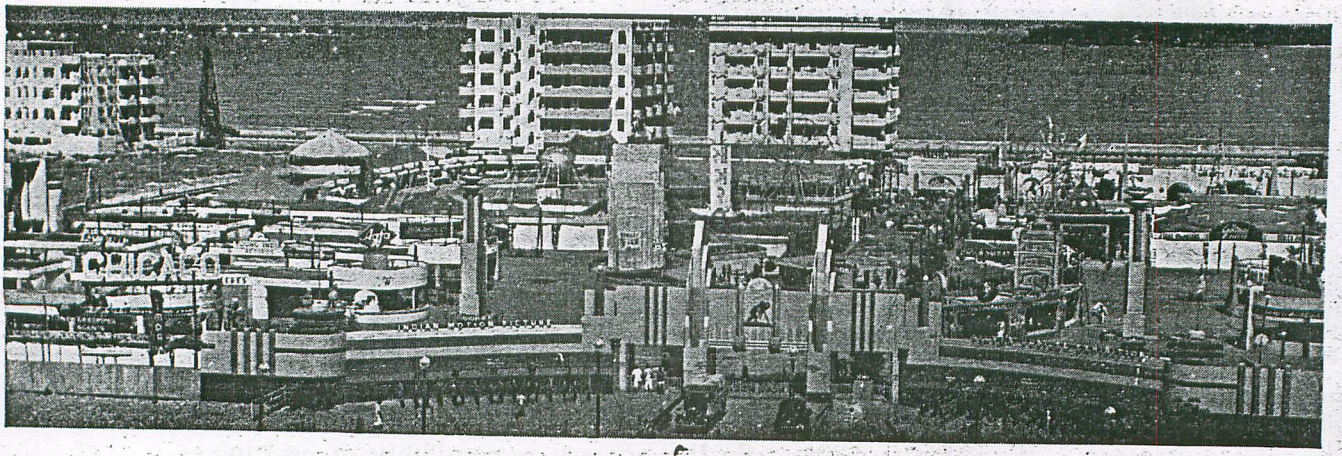
Resolution No. 9: Financial Facilities.
Resolution No. 10: News Reels.
Resolution No. 11: Educational Films.
Resolution No. 12: Anti-Indian Films.
Resolution No. 34: Theatres & Modern Comforts.

Resolution No. 42: Hindusthani Topical Films and Educational Shorts.

Resolution No. 46: Film Education & Foreign Scholarships.

Some of these items can be put into immediate practice by our producers resulting in a general benefit to the industry.

Will they do it before the GOLDEN JUBILEE?



A top shot of the Silver Jubilee Exhibition held in Bombay.

Shots from "Pagal" a Ranjit picture under production.

Mr. Damle

Between these Two Art Is Born!

Mr. Fatehlal

Men who created

"TUKARAM"

The picture which broke World - Records

Idealists who produced

"GOPAL KRISHNA"

And revived the Eternal music of the Divine Flute

Now Promise To Give
Another Socio - Mythological
Spectacle—

DNYANESHWAR

IT WILL BE ANOTHER PRABHAT TRIUMPH

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REMEMBER IT'S PRABHAT

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

GRINDING THE THEATRE WORKERS

A circular by a city cinema owner threatening to deduct Rs. 1-4 a day for absence from a theatre worker who draws a minimum of Rs. 25 per month as salary, once again brings to mind the miserable lot of our theatre workers, who include operators, assistants, door keepers, ticket sellers, sweepers and others.

This circular is an unjust imposition. The man's wages at Rs. 25 a month amount to a mere thirteen annas a day; while the circular seeks to penalise him by making him pay Rs. 1-4 a day, which procedure is not only illegal but inhumanly cruel.

And for these thirteen annas the man works over thirteen hours every day and all the year round he is not granted any leave, be he ill or dying.

A year before, we had written about these inhuman methods of employment prevalent in our theatres.

We had proved by facts and figures (vide May 1938 issue 'Filmindia') that on Saturdays, Sundays and Holidays, our theatre operators worked for 15½ hours at a stretch in every 24 hours. On the other days, they worked for over 12½ hours a day.

Then there are the morning shows, censor trials and private trials to be added to the regular hours.

Working out a month's average, we find that our theatre workers put in 14 hours average work every day with poor salaries, fines and impositions for absence, no casual or sick leave, no provident fund, and with an inevitable accompaniment of abuse by some of the illbred theatre owners.

Only human beings can stand these conditions, because their intelligence helps them to realize the intense necessity of living under distressing circumstances.

It is no use appealing to the Government. It is busy emptying liquor bottles and washing them. It is busy finding solace for the next generation when the present one is dying under the cruel yoke of capitalism.

But we appeal to the humanity of these tin gods themselves. If they claim themselves as human beings, they owe it to their fellowmen to be more considerate.

After all said and done how long will these inhuman employers salt their bread with the blood of their poor suffering workers? The day of settlement is not far off if they only realize what is happening in the other parts of the world.

An all-India association of these theatre workers, on the lines of a trade union,, is badly needed. What is our friend S. H. Jhabwalla doing? Here's a job for him. Here's something that ought to gladden his selfless soul.

"Filmindia" will do its bit to help the Association, if one is formed. And one is needed badly and immediately.

SAVE THE CITIZENS, COMMISSIONER!

Rule 154 for Places of Public Amusement in the City of Bombay reads as follows:

> **"All parts of such premises shall be properly and sufficiently ventilated. Cinema theatres should be completely cleaned, swept out and flushed with air once between the hours of 8 and 9-30 p.m. when shows are given successively from 5-30 to 12-30 or longer."**

The Commissioner of Police does not seem to have read this rule or having read it does not care to enforce the same on our theatre owners in the city. But unfortunately this is not a matter of choice or discretion for the Commissioner, that he can overlook it. Anything that concerns the health of the city's population is of vital importance to the Commissioner and it is his duty to answer some of the following questions.

The words in the rule quoted above are precise:

1. "Properly and sufficiently ventilated": Will the Commissioner assure us that all the theatres in the City are properly and sufficiently ventilated? Has he visited some of the theatres during the shows? We are prepared to conduct him on a small tour of the theatres in the city and point out to him what changes are needed to carry out the meaning in full of the above quoted phrase.

2. "Completely Cleaned, Swept out and flushed with air once between 8 and 9-30 p.m.": This has never been done in Bombay, since the first Cinema was built. As our shows begin at 1-30 p.m. and end at 12-45 p.m.—a span of 11½ hours—and when the audience of one show is pushed out by the audience of the next one, how can our theatre owners get any interval or time for carrying out the provisions of this rule. So this rule, perhaps with the knowing wink of the Commissioner, is observed in breach.

But this illegal relaxation of the rule, and illegal it is because the vital question of public health is concerned here, has been in a large way responsible for the spread of diseases like; small pox, tuberculosis, influenza etc., which diseases are more often caught and spread in our theatres.

We had written about this before and had appealed to the Hon. Dr. Gilder, our Minister for Health, but he seems to have been too busy emptying liquor bottles and cleaning them to worry about the health of the public, with the result that thousands are being daily infected with some disease or other in our theatres.

It is absolutely necessary that this rule should be enforced immediately and strictly. It can only be done if the theatre owners are compelled to have only two shows a day.

Will the Commissioner of Police act? Or will he also supervise this new empty-the-bottle business of Dr. Gilder and forget his paramount duty?

THREE QUALITY PICTURES!

The last month has brought three good pictures to the screen and this very quantity of really good stuff makes one feel that better films are after all being produced in India at a more regular interval.

I refer to "Bari-Didi" (New Theatres), "Bottle of Brandy" (Huns Pictures) and "The Kick" (Ranjit).

Three different types of social pictures, these are. The first treats a social problem, the second takes up social reform while the third gives us some social philosophy. And all good—really good!

"Bari-Didi" is an intensely emotional subject which deals, without saying so, with the suppressed desires of a young Hindu widow, whose dormant womanhood wakes up, hovers between desires and traditions and ultimately subsides itself into a form of motherhood, wherein romance becomes a memory and time becomes an opportunity for doing good. The numerous psychological aspects of this superb picture constitute a complete course for the study of the problem of the Hindu widow.

Strangely enough, Baburao Pendharkar, the managing partner of Huns Pictures, has produced a ticklish prohibition picture in "The Bottle of Brandy". For country wide propaganda for prohibition, this

ST. XAVIER'S COLLEGE

Abdulla Fazalbhoy Technical Institute

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The Monsoon Session of the Institute opens on the 3rd July, 1939 and offers an extended programme of Training Courses. Candidates for junior posts in the Radio and Cinema Industries have the following courses for their choice.

1. **Radio Service Course.**
2. **Wireless Telegraphy Course.**
3. **Projectionist Course.**
4. **Photography Course.**

Candidates with higher aspirations and abilities are provided for by the

5. **Radio Engineering Course.**
6. **Sound Recording Course.**

The duration of the courses for the first four is six months to one year. The least standard of admission to these and to the Sound Recording Course is the knowledge of English and Science corresponding to the Matriculation; the Matriculation Certificate itself is not essential. The Second Group of courses demand two years of study, the minimum standard of admission to the Radio Engineering Course is the B.Sc. or an equivalent degree.

The Institute is open to students from all parts of India and from neighbouring countries; in granting admission however, the regional demand for trained men is given primary consideration, and not the actual number of applicants from a given area. In order to ensure a seat candidates should apply immediately and reserve a place on the waiting list.

"Prospectus for all courses on Application."

Write your Name, Address and Province clearly.

The reply will be prompt.

picture is going to prove really useful and will perhaps do more useful work than all our national leaders put together on the different platforms.

Huns Pictures have in short not only produced a picture with a national appeal but in doing so, have taught the other producers in the country, as to how the power of the film can be harnessed for the welfare of the people.

"The Kick" by Ranjit is the third good picture of the month. It has a deep social philosophy to recommend itself. It begins with a blind hero who gets sight afterwards and starts seeing things. It begins with a poor hero who becomes suddenly rich and finds out that money is merely a means to an end. And so on and so forth it has many side problems which make the picture a beautiful effort.

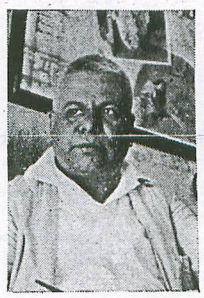
If we get some more pictures like these, it won't take long for our pictures to cross the seas and grace the world cinemas.

PICTURES OF THE MONTH

The picture, you **must not miss:** "Bari-Didi" (Hindi) produced by New Theatres of Calcutta.

The pictures, you **should see:** "The Kick" (Hindi) produced by Ranjit Movietone of Bombay and "Bottle of Brandy" (Marathi and Hindi) produced by Huns Pictures of Kolhapur.

Baburao Patel.



Mr. Vasantrao Marathe, one of our leading publicity men.

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Was once invaded by a rapacious Pandyan King.....
and the battles, intrigues and excitement that followed

COLOURFULLY PRESENTED IN

A ROMANCE OF ANCIENT CEYLON

PREMSAGAR

★ *Starring:* PARESH BANERJI
KOKILA
RAMPYARI
INDUBALA

From Saturday 3rd June at

MINERVA

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MAHALAXMI STUDIOS LTD.

Directed by:
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Attention Which Quality Demands!

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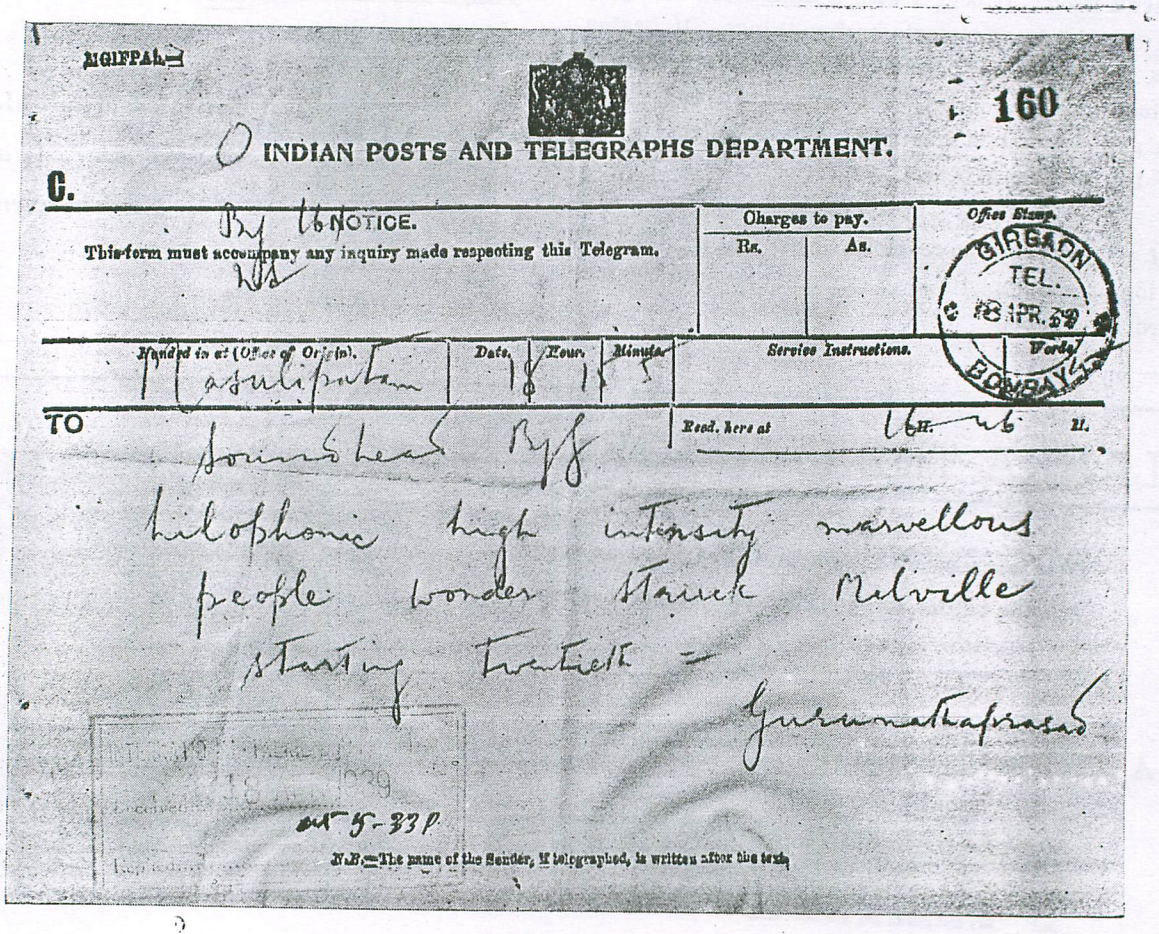

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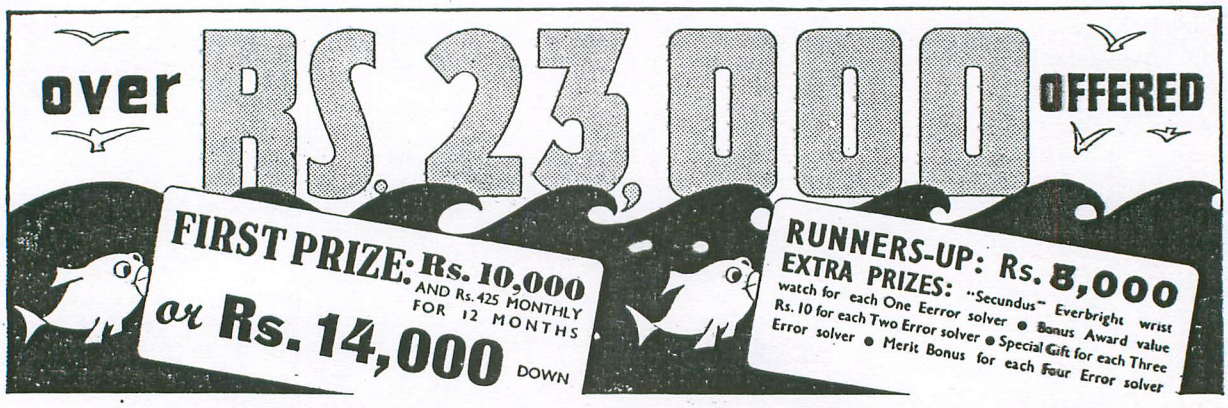
MOTI—

This beautiful Paramount star will soon be seen in "Aflatoon Aurat" in which she delivers the goods as an amazon.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OFFERED
FIRST PRIZE: Rs. 10,000
AND Rs. 425 MONTHLY FOR 12 MONTHS
or Rs. 14,000 DOWN
RUNNERS-UP: Rs. 5,000
EXTRA PRIZES: "Secundus" Everbright wrist watch for each One Eerror solver • Bonus Award value Rs. 10 for each Two Error solver • Special Gift for each Three Error solver • Merit Bonus for each Four Error solver

"COMMONSENSE CROSSWORD" No. 151

This Competition provides yet further evidence of the consistent attractiveness of Commonsense Crosswords Awards. Headed by a most covetable alternative First Prize, this Offer is supported by a large sum for Runners-up and unlimited Extra Prizes which speak eloquently for themselves. Remember, whether you have been successful or unsuccessful so far in these Competitions makes no difference, there is no reason whatever why you should not score in this one, especially if you take full advantage of the Practice Square below.

CLUES ACROSS

1. It seems to be true of many that the more they have the more they this
3. Freed from danger
7. Judgment of level-headed men is seldom influenced by these
8. Mixture of Persian and Hindi
10. Nearby members of theatre audience who do this during performance are apt to incur our resentment
13. Bashful
15. When a man is this it is very difficult to make him see reason
16. To carry or support
19. A bond
20. Hanging piece of ice
22. Large monkey
24. Imaginative people are apt to be emotionally stirred by one
26. Desire to tantalize is a common characteristic of a little this
27. Severe parental repression makes many a lively youngster this
28. When things look bad a good this usually helps to cheer us
30. Snow-shoe
31. A chief
32. Single in number
33. We naturally feel sympathetic towards people who are this
34. Most of us find this kind of heat extremely uncomfortable to work in

CLOSING DATE JUNE 23rd.

N.B.—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of June 4th & 11th.

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY SQUARES CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of June 4th or 11th will be accepted.

CLUES DOWN

1. As a rule man whose this is not valued has himself chiefly to blame
2. Partially intoxicated
3. To lessen
4. Ringlets of hair
5. Presses earnestly
6. Strong feeling on one side tends to make an interesting argument this
9. Even the most cheerful of us is somewhat depressed when confronted with disagreeable one
11. Weak
12. It is usually the shallow minded who derive greatest pleasure from this
14. Frequently
16. Certainly deserving of pity are those who are forced to this
17. Conceited people are prone to behave thus when their vanity is wounded
18. Many a young lover's ardour is this by unsympathetic parent
21. Jumbled spelling of *coarse*
23. Sharp one sometimes causes us unexpected pain
25. There is often a pathetic helplessness about people who are this
29. Large quantity

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: A. S. P. Bhimji (Dar-es-Salaam)

For singing and dancing I want to call to East Africa, Meera Devi, Devika Rani, Maya Bannerjee, Rose and Leela Desai?

You have forgotten Kamlesh Kumari and Shanta Apte.

Name the actresses who got invitations to visit Hollywood?

Sabita Devi is reported to have got an invitation. But she is still here. So it must have been Badami's idea of advertising.

Who is this D. F. Karaka and what is his nationality?

He is an enterprising young man, learning journalism. He is a Parsi from Bombay, who was educated in England. He has begun well by writing "I Go West" in which he has vividly described what he did in "going west". A good pal, this Dossoo Karaka!

From: Sama Punchum (Natal)

I am very anxious to know the address of Rajkumari?

Which one? Streamlined or Chesterfield?

From: C. L. Victor (Bangalore)

Is there any objection in writing letters to our film actresses?

None whatsoever, if you do not ask for replies and autographed photos.

From: K. B. Malkani (Karachi)

Inspite of many requests no photo of Leela Desai is published in "Filmindia". After all what is behind the matter.

Nothing behind, the New Theatres' Elephant comes between. New Theatres think that their artistes don't need any publicity. No wonder, "Bari-Didi" inspite of it being a beautiful picture, failed to draw. It is not merely enough to produce a good picture. The producer must tell so to the world.

From: Indrakumar P. Dave (Dar-es-Salaam)

All Gujrathi film papers write of Sabita Devi being the "beloved of millions". Are you also one of them?

No! And don't believe these papers, they often don't know what they write.

From: P. V. Ramanamurthy (Vizagapatam)

Do you prefer Meera to Devika Rani?

No! Now, come on, make up your mind.

From: Sukumar V. M. (Tellicherry)

Don't you think that Surendra has now lost all his melody when singing and that Saigal is becoming more and more melodious day by day. Surendra had a melodious voice when he sang that famous duet in "Manmohan", but I think his voice has now lost all melody. What is your opinion?

Where Surendra is concerned, I don't give an opinion, because he does not like my blunt and truthful remarks. But, surely, you don't expect every one to be as gifted as Saigal. After all, a human being must someday show signs of wear.

From: Harish Chandra Jain (Khargpur)

When these white men do not stop producing anti-Indian pictures, why shouldn't our producers take up some anti-English pictures?

A good idea, but some of our producers are too busy adding to these anti-Indian pictures by showing our princes and people as depraved loons and making them a laughing stock of all Indians. In fact, some of our own pictures defame our people more than those produced in foreign countries. You see some of those stunt and crime pictures which our studios give and you will agree with me.

From: Prem Prakash (Dehra Dun)

I am not a film critic but I want to learn how to criticise. Could you recommend some books or some one who would train me?

At present, you are safe from the lusty sticks of actresses and lurking knives of cheap actors. And still, if you want to risk all these, I suggest that you take your training under Sardar Chandulal Shah, who seems to know how criticism should be done and who gave out his ideas so often during the Silver Jubilee celebrations.

Director: **Shantaram**

On The Glorious Trail Of

"DUNIYA-NA-MANE"

Another Superb Social Drama Comes To Warm Your Hearts And Provoke Your Thoughts

●

IT'S BETTER THAN—
SHANTARAM'S BEST

Life Is For Living

In
MARATHI
&
HINDI

Starring:

Mrs. Shantabai Hublikar
Shahu Modak - Buvasaheb
Gouri - Sunderabai etc.,

● Here's a burning social problem on the anvil of life, being shot into an eloquent picture to reach the heart of millions through their eyes and ears, —And Shantaram is doing it—

REMEMBER IT'S PRABHAT

From: H. H. Noorani (Aligarh)

Is Leela Desai married?

Luckily not!

What is Miss Naseem's age?

Twenty two!

Who is the most charming amongst the following: Miss Naseem, Miss Madhuri and Renuka Devi.

Miss Madhuri.

Is Renuka Devi married?

Yes and happy too!

From: K. Shivashankara (Shimoga)

Has any woman so far written a screen play?

Yes, Begum Ansari wrote "Baghban" which proved so successful at the box-offices.

From: Ismail Ahmed (Surat)

I am told that director A. R. Kardar is a handsome young gentleman. Then why doesn't he appear on the screen like Barua?

Does Barua work on the screen because you call him handsome? Kardar must have been good looking once—but now, his big tummy is eating his face away. He might, however, replace Prabhat's Buasaheb someday, if he keeps on making the same progress.

Compare Mehboob and Kardar as directors?

Regret, can't compare! Kardar however is reported to have embraced and kissed Mehboob after seeing "The Only Way". They say that Mehboob did the same after seeing "The Kick". I wonder whether these fellows are complimenting themselves so effusively for landing their respective producers. When affections require such obvious demonstrations I don't think, they run deep.

From: Jaikumar J. (Benares)

I do not know the proper meaning of the following:— (a) Love in general (b) Love in particular. Please let me know if you can!

I don't know much about this either. This word, "Love" has never worried me. You may write to New Theatres. They specialise in love themes and give us pictures with all its shades. If, however, you are looking out for love in the animal kingdom, write to Prakash Pictures—if in the vegetable kingdom, write to Sagar Movietone.

From: S. K. Kaul (Lahore)

Who is Mahalingam?

He is a young and clever South Indian actor who acts well and sings marvellously well. His music and work in "Nandkumar" a Tamil picture were very much appreciated.

Don't you think that Leela Desai is the prettiest star in India?

No!

From: Miss Nani Bose (Jubbulpore)

I am eighteen. I wish to take up the film as a career. My guardian has agreed to my suggestion. Which company in your opinion will be suitable for me?

I have to risk a blind opinion, as I don't know what natural and personal gifts you have. However, your intention to take up the film career is praiseworthy. You may write to Prabhat, Ranjit, Bombay Talkies or Sagar. Any of these studios is good for a girl to begin her career.

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From: Kunwar Komal Singh (Shinkheda)

Is Miss Meenakshi a Miss in the true sense of the word?

No, this Miss has missed that and got married.

From: Indira Kumari (Anantapur)

Will you please tell me if Mr. K. A. Abbas' writings are printed in the form of a book. I believe that every thinking film fan should read his highly illuminating articles?

How well you have expressed my own thoughts! When I want to think, I always read something written by Abbas. Well, friend, Abbas has at last written his first book. It is called "Outside India" and is reasonably priced at Rs. 2-8 for a big book of interesting facts—beautifully presented. If you send me the price, I shall forward a copy to you. I think you should not miss this book, nor should any other intelligent reader of "Filmindia".

From: P. Abhilash (Bangalore)

If you (Baburao Patel) were to direct a picture, would it be a perfect one?

I doubt it. Directing a picture is not an easy job and making a perfect picture is almost an impossible one. I tried my hand at this job once, and I did not come off so well. But I have learnt enough to know when a good picture comes on the screen. Masters like Devki Bose, Shantaram and Barua are about hundred times cleverer than critics like me. But that doesn't forfeit my privilege to criticise their pictures. A critic need not necessarily be a good director himself.

Are the screen girls suitable for matrimony?

There is nothing wrong in them physically.

From: S. S. Rao (Kurnool)

Who are the lady stars who know swimming?

I know some who often wear swimming costumes: Meenakshi, Romilla and Pramilla.

From: Zainuddin Ahmed (Agra)

Is it true that Renuka Devi of "Bhabi" is a Mahomedan girl and her real name is Khursheed?

Right! Now tell us her surname, her husband's name etc.

From: Jagdish P. Srivastava (Arrah)

Which of the following would you select to be your favourite in case you were assured, that your family wouldn't know: Naseem, Bimla Kumari, and Leela Chitnis?

Padma! And my family knows.

From: M. V. Dikshitulu (Cocanada)

Have you heard of T. Raghavachary of Bellary? Dr. Rabindranath Tagore, remarked that he is India's greatest actor?

Dr. Tagore had not then seen Baburao Pendharkar.

From: Marla Krishnamurthy (Cocanada)

Which are the important figures in the following pictures: (1) New Theatres' "Kapal Kundala", (2) Huns' "Bottle of Brandy", (3) Wadia's "Vijayakumar", (4) Prabhat's "Life is For Living".

(1) New Theatres; (2) The Bottle; (3) The horse on which the hero rides, (4) Shantaram who directs.

I die for music. Which film do you advise me to see?

See all the pictures and you will live a long time.

From: H. Venkanna (Kurnool)

When stars like Bibbo and Sabita are fit enough for motherly roles, is it not ridiculous to find them featured still as sweethearts?

It is, but for heaven's sake, don't say it so loudly. The girls will hear you and then I shall have to pay for your crime.

Why is it that Sagar Movietone is so mad after Bhudo Advani to thrust him in every picture when his appearances bring forth curses from the audiences?

B. Advani is not that bad. In certain roles he does act well. But I agree that he should be seen less often. In Sagar, there is no why. particularly where a favourite is concerned.

From: Joshi Balmukund A. (Ahmedabad)

Is Jamna married to Barua?

No!

Where is Motilal now?

In "As You Please" with Sabita Devi.

From: Syed S. Hasan (Banhara)

I am a matriculate and I want to become an actor. Will you help me or not?

No! Help yourself.

From: R. K. Kapoor (Raipur)

Will you please give me the list of "Kapoors" in the film industry?

If I give the full list, my paper will start smelling of camphor. The prominent, however, are: Prithviraj Kapoor, Trilok Kapoor, Bikram Kapoor, Pyarelal Kapoor, Shamlal Kapoor, etc. If the last two are not there, I can't help. I also don't know who they are. But they will come someday and their names will be as quoted.

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Devika Rani
as
"Durga"

Shots from "Snake Charmer" A New Theatres Picture

K. Ahmad Abbas Gives a Timely Warning

"STOP, THIEF!"

By Stealing Stories From Foreign Films, Producers are Heading for Ruin, Tarnishing The Fair Name Of Their Country And Killing Creative Talent in India.

STUDIOS OR THIEVES' DENS?

By: K. Ahmad Abbas.

For the last six months I have been consistently writing against foreign producers who slander India by producing films which represent us in a bad light. With the same motive, i. e., to safeguard the prestige and honour of our country and our people, I must take up my pen today to denounce the scandalous practice of certain Indian producers to copy plots—and, sometimes, complete scenarios—from foreign films. Do they realize that this practice, morally and legally, is as serious a crime as stealing? It is more than that. It is a daylight robbery. It is the wilful theft of another person's brain-child.

When Damages Had To Be Paid

For once, I will allow myself to be callously candid. Ever since the days of the silent films this criminal tendency has been manifest. I remember how a foreign producer once filed a suit charging an Indian Studio with having actually copied scenes from a well-known film (I think it was "Thief of Baghdad"). The case came before the courts, the guilt of the Indian producer was proved and reparation had to be paid. It was expected that this would put a stop to the nefarious practice. But, no, soon afterwards an Indian Director returned from Germany and hastened to produce a film based on an idea he had stolen from a German Studio—with the solitary difference that the whistle became a flute! To the discredit of the director concerned, the German film also somehow found its way to the Indian market at the same time. But there was no action for damages and the incident was allowed to pass.

From Shangrilla To Yangrilla!

Since then, there has been a cavalcade of Indian films which are based on stories stolen from foreign films. Some are subtle and completely change the title and try to 'Indianize' the story. Others are more crude and even the titles of their films are a sad commentary on their lack of imagination and intelligence. To take only a few recent instances—Zingaro, Zamboo, Tarzan Ki Beti, Yangrilla, Jungle Queen, Jungle King etc. No comment is needed.

A Disgraceful List

It is unfortunate that even some of the leading producers are guilty of such plagiarism. The classic example is, of course, East India's "Baghi Sipahi" which was an Indian version of "Cardinal Richalieu". I believe there was some trouble with the foreign producer though ultimately the matter was 'compromised' out of court. Sagar's "300 days And After" was obviously borrowed from "Amazing Quest of Mr. Ernest Bliss" (from the book, as the British film of this famous novel came later). Imperial's "Indira, M. A." recreated "Free Soul", Sangeet's "Moti-Ka-Har" revived "Desire". Ranjit contributes several names to this list—"The Cat" (Damsel In Distress), "Zamin Ka Chand" (Prisoner of Shark Island) and "Rangila Raja" (The King Steps Out). Sagars' "The Only Way",—obviously based on "Seventh Heaven" provides the latest instance.

Dozens of other names can be quoted from the productions of minor studios but the above list ought to suffice as an indication of how wide-spread the evil is.

The producers are primarily businessmen. I hope, therefore, that the legal and financial aspect of the matter would interest them more than the ethical or moral one. India is a member of the Copyright Union, according to the Berne Convention signed in 1886, and an action for damages lies for infringement by an Indian of any literary matter, musical composition, play or film.

A Grave Responsibility For All

Copyright, according to the British Act of 1911, on this subject, has been defined as "the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform the work in public...."

A legal action for infringement of copyright, it should also be remembered, will draw into its net not only the producer but also the distributor and the exhibitor for the infringements include "to sell, let or hire, distribute by way of trade, exhibit in public by way of trade, import, etc., etc."

Suicidal Policy

And the relative economic values in Hollywood and India are so disproportionate that even if one or two cases for damages are decided against the guilty producers. the entire Indian film industry will have to be pawned to meet the liability.

Even if they do not care to conform to a code of commercial integrity, at least considerations of self-interest should make the producers give up the suicidal policy they are following.

Counterfeit Thrill of Creation

I have at the outset stressed the commercial aspects of the situation because the conscience of most industrialists is to be found in their pockets. But, surely, among the producers there must be some who are not satisfied with the counterfeit thrill of creation. Do none of them aspire to expe-

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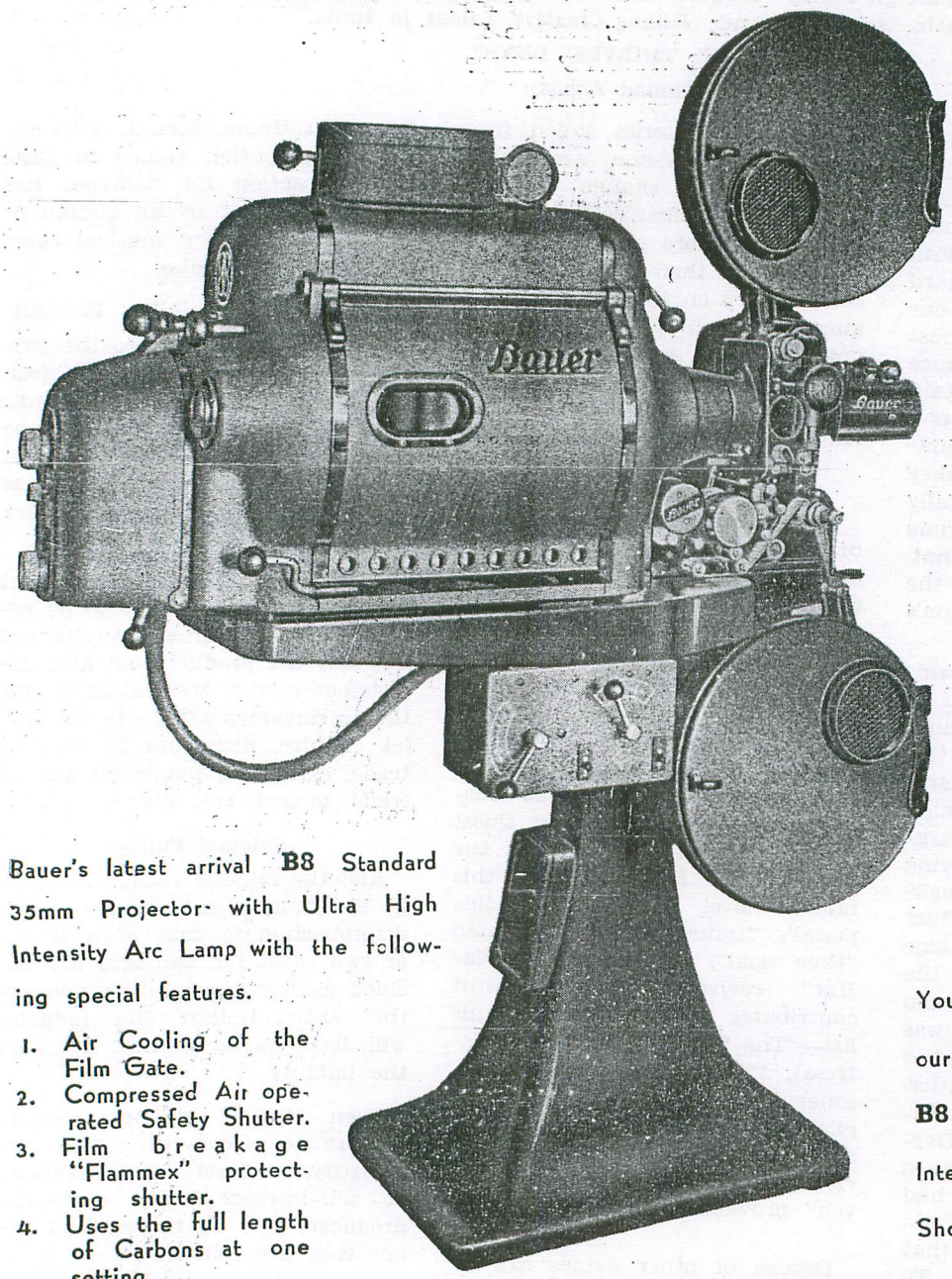

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rience that supreme joy and satisfaction which come with the realization that one has participated in the creation of an original work of art. The heavenly feeling of having your own children can never be theirs if they adopt an orphan or fondling—much less if they steal another man's baby! Such stolen stories, when flashed on the screen, are the living advertisements of the intellectual impotence of producers and the bankrupt imagination of the scenarists.

Studios Or Thieves' Dens?

Even some producers have come to realize now the importance of the story as the only secure foundation of a motion picture. And yet instead of encouraging original and talented story-writers and scenarists they depend on cheaply-paid hacks to dole out plagiarized trash. These people are paid the wages of a petty clerk—and often deserve no more. You see them going about with cheap, third rate English novels, picked up at random at a Second-hand bookseller's shop. This is Source No. 1 for their scenarios.

Then they regularly visit all the cinemas showing foreign films. If one of them happens to see a picture which, by making a few changes here and there, can be adapted for the Indian screen, the word goes round the studio "A most **useful** film is being shown at —Cinema". Mark the word **useful**. Sounds like one thief saying to another "I have looked over Seth X's house. There is a most **useful** balcony on the first floor"! Anyway, the would-be scenarist sees the film twice or thrice, takes notes, and if possible buys the "book of the film" which is issued simultaneously with most of the important foreign pictures. (Luckily for them these books are available in a very cheap edition). Then the director is also asked to see the picture and sometimes regular parties including the cameraman, the set-maker, the artistes and even the studio tailor are sent at studio expense to "study" the film. That is how they manage not only to steal the story but, sometimes, even the sets and the costumes!

I have been doing a bit of calculation and I have come to the conclusion that out of nearly 200 pictures produced in India every year, hardly twenty are original. Is it any wonder that brilliant story-writers are starving to-day and are forced by necessity to sell stories, created out of their blood and sweat, at paltry sums of 300 and 400 rupees? Is it not a shame that the 25 or 30 studios in India cannot, between them, maintain even the same number of original story-writers. In Hollywood each studio maintains an army of several dozen talented writers!

But by pursuing this policy of "receiving stolen goods", the producers are not merely killing creative talent in the country, at the same time, they are making the industry suffer, **for never will a great and good film be produced on a stolen story.** Whatever expense and effort they may lavish on its production it will lack those sterling qualities of authenticity and originality that are the hallmark of a work of art.

Poison

On the otherhand, such films will suffer from foreign influences and shabby anachronisms. The basic cultural, and social differences between India and the West make it impossible to fully "Indianize" a story of European or American life. In the process of adaptation, it will either lose its original thematic strength and psychological continuity or it will retain Western touches which look incongruous and unnatural in Indian films. A thief is quite likely to bring home poisoned sweets, when ransacking a larder in the dark. And unintelligent studio hacks are similarly introducing poisonous elements in Indian films. I need only mention the growing popularity of crime themes (complete with Chicago gangsters and Monte Carlo crooks), semi-nude scenes and too intimate love-making involving kisses and embraces which are repugnant to cultured Indian taste. The producers may have saved a few hundred rupees by stealing stories from foreign films but for their stinginess the country has had to pay a heavy price in the shape of an alarmingly growing depravity of popular taste.

A Promise !

Above all they have tarnished the fair name of India by parading their intellectual poverty and their lack of commercial integrity. They have done enough harm already. Will they stop—atleast now?

In any case, let them know that however much their paid publicists and subsidized press may try to hush up matters, at least a few pens in India will not hesitate to expose every single case of plagiarism. Call it a promise, a warning or a threat!

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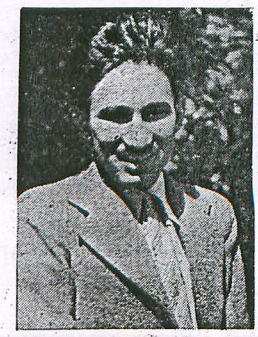

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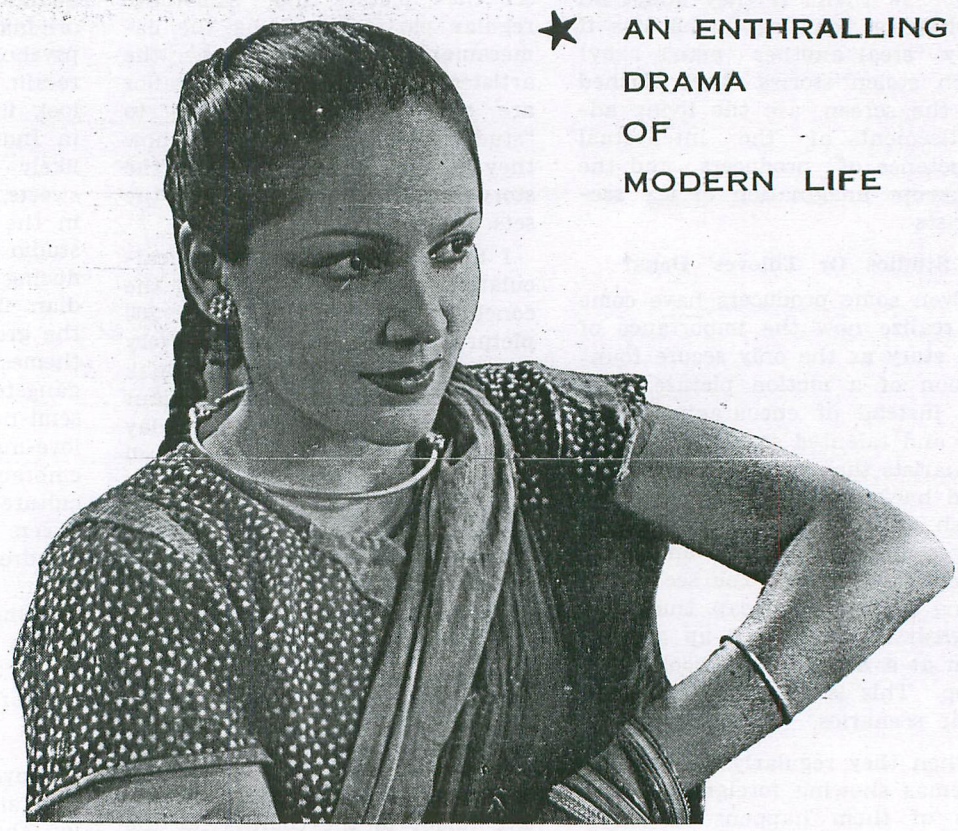

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Crime Does Not Pay

A Nation of Leering Criminals ?

By BABURAO PATEL

(Released through: Film Journalists' Association of India)

Sometime back when Pandit Jawaharlal Nehru toured Ceylon, he was presented with an address in a silver casket at Colombo. A little boy in the audience saw the casket and liked it. That night, the boy entered the room by way of the roof and removed the silver casket. But next day he was arrested and placed before the magistrate. When asked for an explanation, he said that he had learnt the trick from an Indian film which he had recently seen.

Sometime back newspapers reported that several convicts broke a jail, took possession of rifles and shot the warden dead. Sounds like a movie drama; doesn't it?

Only a week back, a school boy was arrested in Calcutta for securing a revolver from a shop and threatening the shopman with a bullet. His father said that it was due to the bad influence of crime films.

Thousands of instances can be quoted in support of the argument that films with crime themes are having a disastrous effect on the growing minds of the youth of the country.

Discussing this vital sociological problem with the Indian producers who specialize in the production of crime thrillers and who shamefacedly take a pride in saying so and justify their actions on the count of huge response from the public, I have been told that a criminal is born and not made by films.

If a criminal is born then the producers who produce crime pictures are also born criminals. Because producing a crime picture is also a grave crime as such pictures corrode the moral fibre of our society and plant dangerous germs of crime in our young men.

Product of Environment

However, I don't believe in the argument of a criminal being born. I think that a criminal is a product of environment born out of a conflict between the necessity to live and the difficulty to do so. If criminals are born, illustrious parents and national leaders would not have criminals as their sons. And we have so many of them. On the other hand, we often find a hardened criminal having a good son who does not follow the questionable vocatioh of his parent and who ultimately becomes a respected pillar of society.

Heredity therefore plays a small part in crime. Crime is a disease, but not an organic one of the body but an intellectual derangement of the mind. And intellectual obsessions are hardly put down to heredity.

If crime could be inherited, then the parents of the producers who produce crime pictures would also be called hardened criminals.

Once again I state that producers who produce crime pictures are criminals—despicable criminals, because their nefarious activities poison a whole society in sharp contrast with the activities of a single criminal whose life affects merely an individual. And in comparison, these producers deserve a greater condemnation from our society as purveyors of the crime germs which are today eating into the moral vitals of our coming generation.

Re-stating, therefore, the fact that crime is born out of environments, one would ask the question whether crime pictures coming from abroad or produced in our country are bad enough to create an unholy environment for our youth ?

The three cases quoted at the beginning of this article amply prove this argument.

No Better Than Crime Schools

And if this argument is accepted, one would ask the producers, why they produce crime pictures which exploit different methods of committing crime and thus provide a constant threat to society by creating more and more criminals every day?

Have these producers opened a crime school for training and turning out criminals?

It is admitted that the film is the most potent instrument of propaganda at the service of modern civilization. Is this instrument to be used for the destruction of our Society?

Our film producers—those who produce these crime pictures—lend glamour to crime by adding romance, pseudo thrills and escapades and thus encourage our young men to become criminals.

Every month at least three new pictures come out from our "Crime factories" and every month a hundred new tricks of committing crime are taught to our people by our own producers.

And after this, which decent man can step out and say that "support our film industry"?

Think As Parents Yourselves !

The way these crime producers have been going on, it seems that they have no future generation of their own to bring up. If only they looked at the other children in society with the eyes and the affection they have for their own, they would immediately realize the necessity of discontinuing the shameful work they are doing at present.

Everyone wishes that our producers should prosper and that our film industry should become indigenous. But is an industry to be turned into a crime school?

Are not the producers misusing their opportunity by making the film a handmaid of crime?

Crime Does Not Pay!

The general excuse that has been flung in my face, is that crime pictures pay better than other subjects.

I don't believe this. "Tukaram" a devotional picture paid over 8 lakhs of rupees in profits. "Baghban" a social picture brought in a couple of lakhs as profits. "Devadas" another social subject collected over 5 lakhs gross. "Dunya-na-Mane" brought over 4 lakhs in profits.

All these pictures did not stink of crime.

The real trouble is that crime pictures require the least intelligence and are produced fast in a technique that has no rigorous tests to meet. These pictures are therefore comparatively cheaper and in comparison with other subjects pay well.

But what price is society paying for the financial prosperity of a handful of producers?

Campaign And Censor Boards

It is a cruel and in-human trade in which one poisons an entire society because an individual may live. It is not business—it is crime!

It is high time that some one launches a well planned campaign against these crime productions, for, unless it is done, immediately and quickly, we shall soon have a nation of leering criminals on our hand.

Our Censor Boards! Oh! Why speak of them! They had better not existed.

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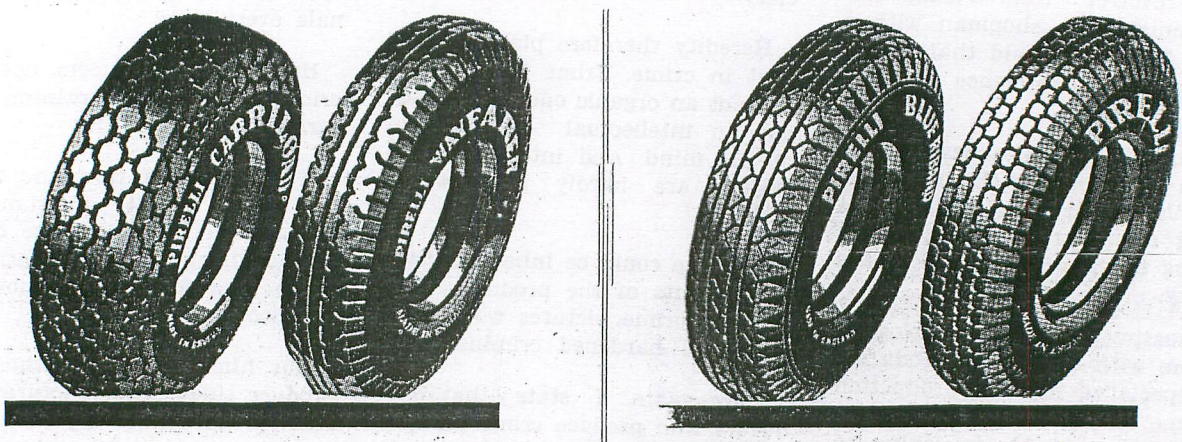

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JAMIL ANSARI DARES—

"Sledge-Hammer Patel" — "Lolly-Pop Mendonca" "Compromising Abbas"

Film Critics Face The Music

By Jamil Ansari.

(Brilliant Scholar and journalist, whose traditions in literature perhaps lent him the courage to write this one.)

Jamil Ansari

It has been ingeniously said that the best way to acknowledge critics is to ignore them. We would have done so and got over our capsicum—being the happier for it—had it not been for the bare fact that we are a nation in upheaval and are therefore inclined to view things mostly from the pseudo-patriot's angle. Film criticism—or more appropriately its contemporary equivalent in Printer's Ink—first invaded the then news-starved Indian press some ten years back, and needless to say from the very outset became a regular unwelcome feature of a number of our dailies, periodicals and symposiums—besides having precipitated any number of 'gutter rags' modestly described as screen journals.

Spruce apprentices paraded as critics—puny beaues piqued themselves upon being connoisseurs—'a la mode'—and society 'bores' took after the new craze to add to the existing 'boredom'. In short, before the illiterate Indian film producer had time to tap his scanty 'grey matter'—before the poorly equipped Indian cine-technician had time to grasp his first principles—before the crude Indian screen-artiste had time to acclimatize his natural resources and before the lethargic Indian picturegoer had time to become 'Cinema-Conscious'—down came this storm of locusts eating out the life of the Industry by attempting to force hopelessly oblong standards on its promoters!

Even the barest study of statistics will suffice to prove beyond a shadow of doubt that the rate of production of films in India is rapidly being overhauled by that of production of film critics. At the present moment itself the problem—and by virtue of its relation to an industry of incalculable national importance, it is definitely a problem—has assumed unmanageable proportions and threatens to overwhelm the country's 'screen world' unless suitable counter-forces are immediately set up. If the reputation of being a film critic can be acquired without the least assistance of intelligence—by reading the studio publicity officer's barbarous hocus-pocus or by merely spending two hours at a wayside auditorium—what person will deny himself the pleasure of such an extremely easy qualification?

The acquisition of the requisite data, the study of correct standards of criticism and the tactual subordination of individual bias are neglected as superfluous labour—and the finest faculties of the mind remain uninfluenced by the power of thought and reflection.

I represent only one picturegoer but what I am about to say represents the unmistakeable 'voice' of all literate Indian picture-goers: FILM CRITICS IF THEY ARE AT ALL WORTH THE NAME MUST GUARD SCRUPULOUSLY AGAINST TAKING MEAN ADVANTAGE OF THE ACCOMMODATIVE MENTALITY THEY HAVE THEMSELVES WORKED UP IN OUR MINDS—AND AGAINST DIRECTING THEIR ANALYTICAL EFFORTS THROUGH IMPROPER CHANNELS. False taste not only 'diffuses' itself through all our amusements but even influences our moral and political conduct, for what is false taste but want of being able to discern the propriety or intrinsic merit of things?

I am anything but an optimist—the sort of person who would buy from a Jew and sell to a Scot expecting to make a profit—but I must say that even at this elementary stage of our development of higher and peculiar standards of film criticism when everything progressive is forced by 'circumstances' to remain in embryo—there is a hopelessly small set of persons—in refreshing contrast to the host of avaricious wretches, flattering sycophants, and 'apalling' ignoramuses who parade as film journalists—who are striving to lay the foundations of a newer, more original and much more instructive School of Film Criticism.

Leading Film Critics!

It is with an impartial assessment of the critical acumen and analytical merit of these all-too-rare persons—as shown from time to time in their various efforts at cine-criticism—that I propose to end the present discussion. I am playing with fire—so help me God! I hazard my Roll of Honour..... the first victim.....

PERSONALITY No. 1.

Mr. Baburao Patel.....“If his pistol misses fire, he knocks you down with the butt-end of it.”

When fourteen stones of solid commonsense are hurled through seventy-two inches of volatile humour to strike the surface of a “sewer-pool”—as this film industry is usually known—the result is obvious! A gash will be formed in the “Scum”....which will soon heal up....this is ‘Satire’! Mr. Patel puts plenty of that in his ‘stuff’—you bet! But he gets the inevitable splashes too—which often discolour his usually unstained humour and dilute the pungency of his witticisms. However, he makes up for these lapses by ‘shrewdly’ introducing stray personal oddities—real and fictitious—fifty, fifty! What Goldsmith said of Johnson is still true of Baburao—” If his pistol misses fire he knocks you down with the butt-end of it.” With all that he gives us a treat! That Editor’s mail page is one of the most rib-tickling pieces of magazine humour I have come across for years. In its more unsophisticated parts it reads like a page out of Leacock or O’Henry.

And—simply because he couldn’t get the hang of it—a petrified fossil recently stepped out of oblivion to ride down such fine entertainment with some of his characteristic putrefied highbrow stuff. What ‘cheek’! Classification—particularly of a ‘critic’—is an unenviable job. But revelling as he does in maxima of black and white—his ‘muse’ literally soaring from Hades to Valhalla—Mr. Patel may be risked in that orthodox ‘hypersensitive’ School which recognises Analysis only as the antonym of Synthesis—the group of connoisseurs who are inclined to ‘classify’ the whole more on the basis of the composing parts—which in the language of film criticism means isolating the intrinsic worth of a film more on the strength of its striking individual efforts. From this almost universal desire in the Indian film critic of grafting the spirit of Narcissism upon our artistes and technicians have proceeded of late several highly disagreeable instances of pedantry. Nothing but the assistance of some outstanding natural trait can make such a measure pleasing.

Fortunately for us—Baburao’s unusual courage and force of conviction combined with a judicious use of delightfully crisp colloquials—steer his ‘efforts’ widely clear of the ‘pedantry’ zone—and we have instead criticism whose peculiar merit lies not so much in its analytical value as in its originality of representation, its pleasing causticness of wit, and above all its transparent sincerity of purpose.

‘Snobs’ have accused Baburao of ‘cheapness’ — opportunists have dubbed him as one of their number — disappointed mediocrities have tiraded against him as a ‘Blackmailer’ and jealous outstripped pseudo-journalists have run out of breath in publicly representing him in the most vicious of terms,—but the intelligent screen-struck Everyman thinks of him only as that courageous figure who risked reputation and resources to rescue Indian film journalism from the dredges of commercialised jargon and give it a soul and a conscience which could work for the betterment of our films by fearlessly exposing their enumerable weaknesses and unreservedly extolling their several redeeming features.

That a number of our film journals can now boast of being something more than advertisement bulletins is a glorious vindication of Baburao’s unflinching efforts. Unquestionably he is the most sincere and virile writer in film journalism in India to-day.... (only the virility at times borders on a milder type of literary ‘sadism’!).

Those who challenge his sincerity must have SOME Conscience—particularly after his heroic role in the national crusade against anti-Indian films—while to those who question his virility of effort, the following select chips knocked off ‘films’ widely ‘boosted’ by several of his contemporaries—by his sledge-hammer give the answer:

“.....leaves behind a bad taste.”

“.....scenes badly needed the scissors.”

“.....at best is a stupid story.”

“.....betraying utter impotence of thought and imagination.”

“.....whole affair is too rotten for words.”

Don’t ever get Baburao on the wrong side!

PERSONALITY No. 2.

Mr. Khwaja Ahmed Abbas “Never commits himself—even to himself.”

Not to ‘dwarf’ Baburao, less so to flatter Abbas I honestly feel that the best thing that ‘Filmindia’ has yet done has been to give a suitable All-India platform to the country’s most promising journalist. If a well-balanced imagination, and over-abundance of ideas, a lightning-like ability to pounce upon the right word at the right moment, an extreme degree of level-headedness and a highly

progressive—broad-minded outlook —all yoked to a machine-like capacity for work—are voted as journalistic assets; it can without the least national bias be proclaimed that we will soon not have to go pampering after Lejeune—or picking up Fleet Street crumbs—to acquire a taste.

Proportionately combining all the above-mentioned qualities in an extremely unassuming personality Abbas is a distinct acquisition amongst the ranks of those gifted workers who prefer to plod on courageously—behind the scenes—and in their own unostentatious manner attempt to build up healthier cultural traditions by appealing through their untiring efforts to the less narrow-minded section of the nation's intelligentsia.

It augurs well for the Indian film world that they have at their immediate disposal the unqualified services of a real artisan—who puts mobilisation above disintegration and advice above scorn. More than everything else reconstruction is the key-note of all that Abbas undertakes—criticism or no criticism. His reviews and prefaces effect an unconditional but much more helpful compromise between Baburao's sledge-hammer and Miss Mendonca's 'lolly-pops'. Where Baburao condemns, Abbas warns, where the former mocks the latter suggests, and where Baburao annihilates Abbas tolerates. In short—construction after destruction—opposed to construction without destruction.

The very language used by these top-flighters of the game presents a strange contrast of technique. I have already given you a Patelian specimen—here's something typically Abbasic:

".....is thus a healthy PORTENT."

".....shows considerable IMPROVEMENT."

".....have made a bold BID."

".....lends the REQUISITE softness and pathos to the character."

No—Abbas never commits himself—even to himself ! Most of his epithets are tactfully lukewarm—being of course more on the side of acknowledgment than of glorificaton. The positive ones encourage rather than bloat up—while the negative ones pull up rather than deject. But pervading all there's an unmistakeable atmosphere of sincerity and selflessness—quite characteristic of the deservedly popular figure who launched and finally successfully carried out—the national attack on that screen epitaph of International brotherhood — "Gunga Din."

For analysis and studied evaluation Abbas's criticisms are admirable—but at time he appears to carry the process of balancing too far with the result that his efforts often bear a not-too-attractive Puritanic stamp. He should muster up courage and peep through the key-hole occasionally like his colleague Baburao! Further—a little of the latter's hard-hitting will also 'tone' up his deliberately softish stuff. Critics must be appreciated but they must also be feared. Anyways—here's one whom no one fears.....:

PERSONALITY No. 3.

Miss Clare Mendonca: "Studios publicity-officers' dream come true."

If previews and reviews are considered as a suitable guide to current Indian films, the cine-interested readers of 'The Times of India' must always be well-nigh on the verge of bankruptcy !

Our first lady of Indian film journalism makes no distinction when emptying out her coffers of superlatives, (only sometimes there's that advertisement—but that's besides the point). Eloquent tributes glittering with the choicest adjectives of the language are incessantly paid to the most mediocre screen releases—so much so that I confidently believe that if the talented lady was asked to write a review on 'NOTHING' she might after all by her jugglery with beautiful words prove to us that 'NOTHING' was 'SOMETHING' ! Hard to swallow but have a look yourself.....here's some of her characteristic 'stuff' ....all taken from one and the same cinema page !

"_____the producers were INSPIRED."

"_____were fortunate in having a POWERFUL story."

"_____touches the HIGHEST levels."

"_____offers the MAXIMUM entertainment."

"_____the year's MOST SENSATIONAL Indian picture."

_____in addition to the unstinted use of the word 'brilliant' over a dozen times per column !

Studio-publicity-officer's dream come true ! All this initially encourages—but ultimately exasperates. It's indeed a pity that such real talent is being frittered away on meaningless hyperbole.

PERSONALITY No. 4.

'NARAD MUNI' (Pen name of Mr. Nikkel Sen the well-known Indian Journalist)

It's always a distinct pleasure to read something from this progressive intellectual—his efforts are so instructive and convincing. This is hardly surprising—considering that he's one of the two or three Indian film critics who take their job seriously—those who write neither for money nor for fame but for the betterment of a class or an industry.

Realising that by virtue of its temendous mass-appeal the cinema is capable of doing incalculable good and still more harm—according to the trend of our productions—Narad Muni naturally views things from a Marxian angle as the following lines from one of his recent contributions will further demonstrate :

"———tolerating this nonsense from father to son——"

"————suffer from the human weakness of making more and more money and sitting on it and ——turning out millions of feet of film which will not make the people question of a system which allows of such practices."

Now we all admire such noble sentiments in a recognised connoisseur but if over-emphasized they come dangerously near to pedantry—as is obvious from Narad Muni's unintentionally irresponsible remarks about New Theatres' 'Dhartimata' : Says he, "———expressed surprise at seeing me awake——and I sat expecting things to happen."

However we need critics of Narad Muni's type badly—if only to constantly remind us of the acuteness of the 'problem'. It's indeed a pity that he doesn't write more often.

PERSONALITY No. 5.

N. K. G. (Initials of a cine-feature writer of 'The Amrit Bazar Patrika').

Here's another film journalist who puts plenty of brains behind everything he writes. His weekly 'Film Folio' is a veritable storehouse of information and instruction—covering some of the most important but usually neglected aspects of Indian screen problems.

N.K.G's. write-ups have a peculiar compactness and polish about them which one fails to find in most of our film journalists. Personally, however I feel that he could make his efforts more pleasant reading by occasionally stooping down to some 'low-brow' racy stuff.

A Couple of Just Others

Mr. Nadkarni: (Film critic of 'The Free Press Journal' Bombay).

Sorry Mr. Nadkarni I don't think you are entitled to be elevated to the status of a 'Personality'—here's proof :

"————whose love for a young married man AT LAST ended in a tragedy."

"————Gipsies may no doubt be a very romantic set of people but they do not form an essential part of Indian society————has tried to get over the lack of interest that might arise from this account."

Candidly—can you swallow what you have written? Better luck next time.

Devendra Singh: (Weekly cine-feature writer 'The Leader' Allahabad).

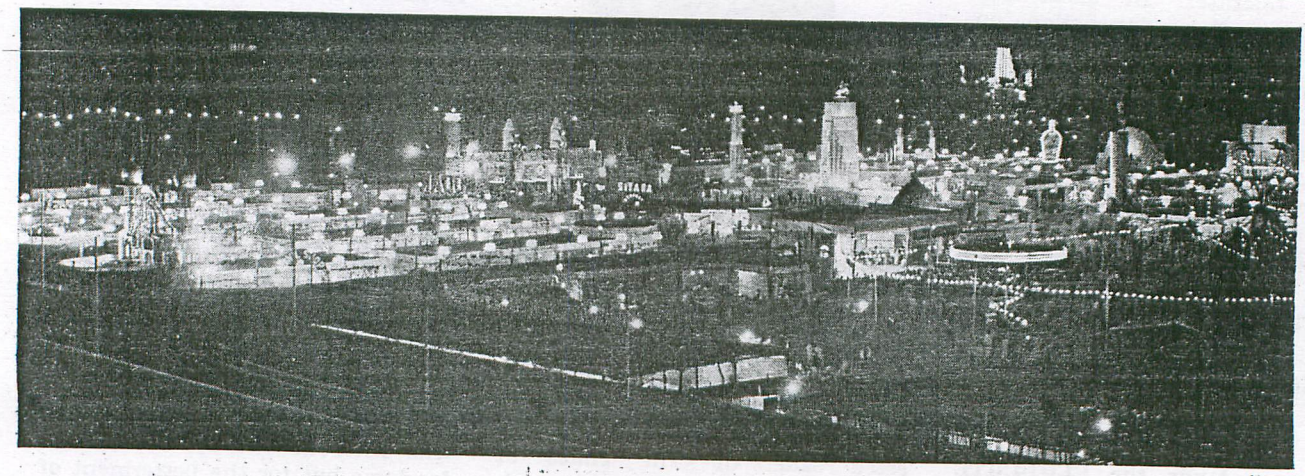
Ditto Mr. Nadkarni,—above ; **PROOF :**

"————fills the role of a Brahmachari very well with his stout figure and also experience of an actor extending over many years."

"————the true theatre has a role to play in the cultural life of the people which the cinema CANNOT play."

Pardon me Mr. Singh—but you can't be a film critic and get away with such howlers !

Have I had my say—you bet! And now for facing the firing squad—folks!



With all the lights on—The Motion Picture Silver Jubilee Exhibition in Bombay—28th April to 22nd May 1939.

Stills from "Sadhana" a social picture produced by Sagar Movietone.

Stills from "Comrades" a Sagar social picture directed by Nandlal.

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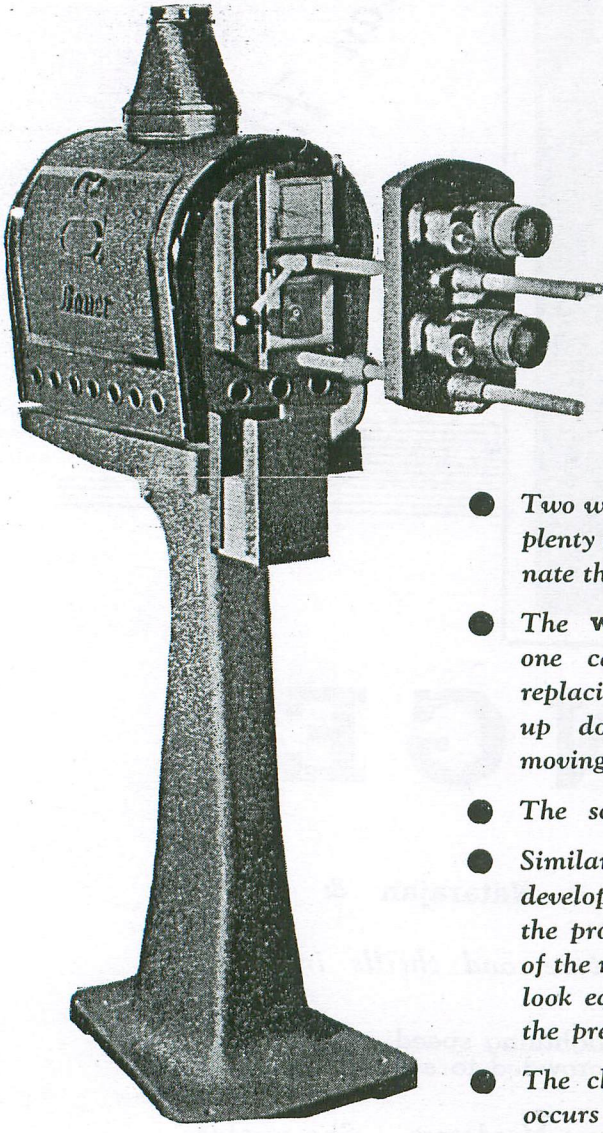

- *Two ways of fading over without dark intervals provide plenty of variation, the frequently changing pictures fascinate the spectator without wearying him.*
- *The* **wipe out** *unfolds the slides just as you unroll one carpet over another. That is you see a new picture replacing the old one from down upwards or from up downwards and only a horizontal line is seen moving up or down.*
- *The scissors Shutter* **fades** *over in a luxurious way.*
- *Similar to the change of scene of the film, one picture developes out of the other on the screen. The brightness of the projected picture starts decreasing while the brightness of the new picture starts increasing, then the two pictures look equally bright and the new one emerges : out of the previous picture which slowly fades away completely.*
- *The change of the two ways of Fading is quite simple it occurs without the slightest disturbance during the slide projection.*
- *The Arc lamp with parabolic Mirror 250 m.m. ensures full illumination of slides 8.5x8.5 and 8.5x10 c.m.*

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Acting: Chhaya as Malti the heroine is good in parts. A couple of times she is superb in emotional distress. She is however miscast, being too heavy for a college girl. The 'girl' part of it however puts a strain on the imagination when one sees so well upholstered a person turning the scale at perhaps 14 stones. The Punjabi costume, which she wore without any provocation, was perhaps a warning that the next one will be a picture in the Punjabi costume.

The geography of the story being badly mixed up, one feels like Scouter Davar on a world tour, with different costumes and numerous settings. Between Dev Bala, the mother, and Chhaya, the daughter, as a young man I would rather mistake Dev Bala for the daughter and would not be accused of poor taste by the connoisseurs. Another one who caught the eye, a new one, is Ramola Devi. She is definitely attractive on the left, half so on the right and tolerably good from the front. She has both flash and variety. What she lacks is poise. As the sister of the hero, she is often too affectionate but still she makes a good impression and leaves behind a little aching memory. Muzamil, as Prafulla the hero, seemed too pleased with his opportunity, to worry about acting. Dev Bala gave her usual performance.

Production: Everything in the picture is stamped with cheap mediocrity except the settings which are beautiful by themselves but unreasonably expensive for the needs.

The direction is insipid. The photography is tolerable. The editing is faulty. Even the dialogues—even, because Kedar Sharma is expected to do better—are tame. Song No. 9 is well tuned and fairly well composed. The rest of the music is not much to speak of. The scenario lacks imagination and so does the entire production.

Points of Appeal: Even as a second rate entertainer, the picture is destined to get a luke warm reception.

BRANDY BOTTLE

Producers: Huns Pictures - Story & Dialogues: P. K. Atre - Director: Winayak - Photography: P. S. Naik - Recording: Ganpat Mole - Music: Dada Chandekar - Editing: Madhav Kamble - Cast: Meenakshi, D. Malvankar, Shakuntala, Salvi etc.—Released At: Majestic Cinema, Bombay - Date of Release: 13th May 1939.

"A beautiful picture! It teaches while it tickles!" was the verdict

Trilok Kapoor, a promising artiste of Ranjit Movietone

of all. Based on the theme of prohibition, this picture provides a superb national propaganda against the evils of alcoholism and in a very entertaining way brings home the necessity of prohibition in the country. What the Congress orators cannot achieve in the way of correct enlightenment amongst the masses in ten years, this picture will achieve in a year.

The Story: Opening with a national song and a mass parade for prohibition, people soon listen to the weighty words of Sardar Vallabhbhai Patel our mighty national leader with the mailed fist. Then come an army of beautiful Desh Sevikas led by Meenakshi whose popularity in "Brahmachari" gets her a thundering applause with the very first appearance on the screen. A general national awakening in favour of prohibition is shown and we are soon introduced into the family of a chief officer of a city Municipality.

While the chief's daughter, Malti, devotes her time in the national work of prohibition, her father betrays a chronic weakness for alcohol. A beautiful character with vivid simplicity and realism is introduced now, in Bagaram, a clerk in the Municipal office. He has stumbled through life as a simpleton who has never dashed against any rocks of "deeper understanding" of the present day artificial civilization. Even the flame of his romantic ambitions ultimately radiates a glow of platonic love, which while it warms, does not burn the heart within. Altogether, an admirable character, which does great honour to the writer for its restraint in portrayal and for not allowing it to drift into a region of cheap vulgarity.

Without any pretensions for a serious story, the picture rushes through thousands of feet, unfolding on its way, a thousand and one deft and beautiful sketches which, while they entertain, leave behind their say of advice, till we reach one grand climax where the very bottle of brandy, which a nation condemns, is badly needed to save a little human life. And the Municipal Chief Officer, in whom is symbolized the entire opposition to prohibition, repents and becomes a soldier of prohibition.

Acting: Damuanna Malvankar as "Bagaram" the municipal clerk gives a superb performance, which while being very natural and realistic, becomes also very popular. Meenakshi adds to her laurels by another good performance as Malti, the daughter of the Municipal Chief Officer. In Shakuntala, the producers have found new talent. As Shevanti, she

Round the Town

Bari - Didi—A Picture You Can't Miss !

Huns Scores Another Hit !

Ranjit's "Kick" Sets Critics Thinking !

"The Rise" Drops at the Box-Offices !

THE RISE

Produced by: Film Corporation of India Ltd.—Story: J. Bagerhotta—Direction: Ranjit Sen—Scenario, dialogues and songs: Kedar Sharma—Photography: M. N. Malhotra—Audiography: M. Sil —Art Direction: Arjun Ray—Music Direction: B. Chatterjee—Editing: Shaukat Hussein—Cast: Chhaya, Muzamil, Dev Bala, Ramola Devi etc.—Released at: Capitol Cinema, Bombay—Date of Release: 8-4-39.

This is the second effort of the Film Corporation of India Ltd. Compared with the first one, "Asha", it is a ten per cent improvement all round. But in comparison with other Indian films, "The Rise" can hardly be called a picture. The purpose of the story is intended to be taken as serious and melodramatic but after the first few scenes when one gets disgusted with the silly development, one can still enjoy the picture by taking it as a huge joke and considering it as a comedy of misfired intentions. Looked at from this refreshingly new angle, the picture becomes tolerable. Incidentally, if you also calculate the huge expense of production, while seeing the picture, you get an extra kick seeing the utter waste of labour and energy and questioning the necessity for doing so.

The Story: Profulla is supposed to be a 'big one' on the stock exchange. He has a grand father, Gyan Prakash, a retired old man who provides a bit of aside all along, of course without any need of it. Then there is the sister, Anusuya, who has nothing else to do but to act as a go-between for her brother to secure the affections of Malti. Malti, a college girl, rather too suddenly discovered that a tragedy was cloaked in her mother's past and a suspicion shadowed her morals. Evidently, college authorities always wait for the supreme dramatic moment to make the announcement.

In the meanwhile Profulla becomes poor, though he is not shown so but the dialogues say so and we can't dispute the fact, and learns of the tragedy of Malti's life. Gyan Prakash, the old grand father must flare up at this; if he did not, the scriptures with which the picture opened—would blush or orthodoxy would lose its importance or modernity its glamour —whatever be the reason, the old bloke does burst out and forbids the marriage between Profulla and Malti.

Guess what happens! A motor accident to the hero ! A new twist is given in making the girl also jump into a tank and permitting her to be discovered the next day by the inevitable sadhu who comes to the spot, where he had no reason to be. But still, because he is there, he must save the heroine— of course after invoking old God's aid etc.—and the heroine immediately she opens her eyes must ask the time honoured question "where am I" etc., etc., till she comes to the word "Profulla" and then immediately you are taken to Profulla's sick bed made ready by the motor accident. In keeping faith with the general technique Profulla of course opens his eyes with the word "Malti."

And then the sadhu steps in to clear the misunderstanding and to give the overdue explanation and that "Pandit Malaviya" of orthodoxy, Gyan Prakash, suddenly melts—rather too suddenly to avoid suspicion because he embraces Malti—and then every one in the room bursts into 'glycerine' tears. Only the audience can't participate in this joyful ceremony as the theatres don't provide glycerine bottles to their patrons.

Kokila in "Prem Sagar" a Mahaluxmi Picture now running at the Minerva Talkies, Bombay

sings a couple of songs in very popular tunes and proves a good tease for sex starved youth. Salvi as the Chief Officer hasn't much to do, but in the final scenes he comes off well.

Production: This picture takes the vote for an almost perfect scenario, which is both clever and subtle. In fact, the treatment of the subject is its real story. The direction is masterly and provides one more reason to classify Winayak as one of our few leading directors. The photography is enterprisingly beautiful. Clever editing has provided a good polish to the picture. Popular tunes and well sung songs make the picture musically attractive.

Points of Appeal: Apart from its instructional value, the picture is packed with entertainment. As this picture is produced in two languages—Hindi and Marathi—there is a chance of it proving a thundering all-India success. The Marathi version which we saw is likely to prove a record-breaker.

BARI-DIDI

Producers: New Theatres Ltd. - Story By: Late Dr. Saratchandra Chatterjee - Direction: Amar Mullick - Photography: Bimal Roy - Audiography: Bani Dutt - Music: Pankaj Mullick - Songs & Dialogues: Kidar Sharma - Cast: Malina, Pahari, Jagdish, Chandravati, Nawab, Bikram Kapoor, Menaka, Nemo etc. - Released at: Roxy Cinema, Bombay - Date of Release: 13th May 1939.

Only Bengal can produce pictures like "Bari-Didi", "Adhikar", "Maya", "Manzil" etc., with that intense emotional and intellectual appeal which though lost on the masses, still provides provocative entertainment to the intelligentsia. "Bari-Didi" is a picture of this type. It may not prove a gold mine to the producers, but the better classes would not like to miss it. After all, pictures like this, take us a step further towards the ever receding goal of quality.

The Story: Suren, the only son in a prosperous lawyer's family, is a brilliant scholar who longs to go to England for higher studies. Owing to his absent mindedness, his parents, however, do not agree to this and Suren, exhorted by his college friends, leaves home without a warning to strike out for himself, so that he may one day go to England. He arrives in Calcutta, penniless and in search of a job, and by a queer coincidence is installed in the family of Brij Babu a landlord, as the teacher to his little daughter, Pramilla.

This household is being run by Madhvi, the widowed daughter of

Mr. Somnath Mistry the enterprising proprietor of "Model Talkies" Ahmedabad.

Brij Babu. Incidentally, the absent minded Suren, who spends most of his time in himself studying than in teaching Pramilla, becomes one more responsibility to the hardworked Madhvi. Despite herself, Madhvi falls in love with Suren, but she cannot admit that emotion even to herself. Her devotion to her dead husband, her family traditions and her own character, all stood out against the idea of her being softened by a romance so late. Suren had never seen her, but he learnt to rely upon her in everything.

And so on, this subtle psychological drama moves till it reaches a climax where Suren leaves the house of Brij Babu and goes out to meet with an accident. The accident brings him back to his own family and five years pass. During which time, Suren is married but still aches to meet "Bahenji" meaning Madhvi the widow. And under the most dramatic circumstances they meet, but the drama soon becomes a tragedy when Suren dies making his own wife a widow and leaving her in charge of Madhvi. the elder widow. The end is tragic and therein the Bengali producer refuses to pander to the box-office and remains a true son of his soil which has such glorious traditions in culture, literature and folk-lore.

Acting: Pahari takes all the praise as Suren. His work is very convincing and perhaps the best of his screen career. Malina is also good but she has a role which though it has a certain halo of sanctity, is still stripped of glamour. And people are used to see Malina in the terms of her sunny smiles and rhythmic steps. Nawab is very good, though at times he stresses his mannerisms in a too obvious way. Jagdish seems to have been condemned to become a "type" and does not now show any novelty in his work. His work, however, is what it should be. Chandravati shows possibilities. She would have done better had she not been so conscious of the fact that people look at her. It is difficult to understand why Menaka is thrown in. The story could have gone on without her. If people think that Menaka acts, I differ, after seeing "Bari-Didi".

Production: The story of the picture is great-emotionally great. The scenario has been very satisfactorily prepared. The direction, therefore, is naturally good. The dialogues though not particularly brilliant, are still suitable. Photography is quite good. The sound, however, is not up to the usual N. T. standard. The settings attracted attention by their austere simplicity. The music is quite good. In fact, having it in a smaller measure, was a great relief. Music must gradually give

place to the story and New Theatres are to be congratulated on their experiments in "Dushman" and "Bari-Didi".

Points of Appeal: Never mind, what fools tell you, go and see this picture. By seeing it and trying to understand it, you will be paying a compliment to those brave artistes, who risk a lot to give you some new and intelligent entertainment.

THE KICK

Producers: Ranjit Movietone - Story & Dialogues: M. Sadiq - Songs: Santoshi - Director: A. R. Kardar - Photography: Gordhanbhai Patel - Audiography: C. Trivedi - Music: Jnan Dutt - Cast: Madhuri, Kumar, Charlie, Ishwarlal, K. Sing, Wahidan etc. - Released At: West End Cinema, Bombay - Date of Release: 6th May 1939.

When Abdul Rashid Kardar directs a picture, he practically produces it. So completely does he identify himself with the picture—technically and socially—that one can blame no one but him even if something goes wrong in the distant corner of a setting. Kardar has become, by caprice of fortune, such a powerful institution that even producers look small and insignificant in comparison. In keeping with this tradition. "The Kick' was produced and let me tell you straightway that it is Kardar's best picture and the only one I liked after "Chandragupta" produced years before. Likewise, the blame for wanton vandalism must also be laid at his door when we find the key role of Ramesh handed over to Charlie and turned into a play ground for Charlie's slapstick frolics.

Had the role been portrayed with grave design, instead of being painted with a frivolous brush, the story would have gathered more drama and it would have become a forceful piece of instruction.

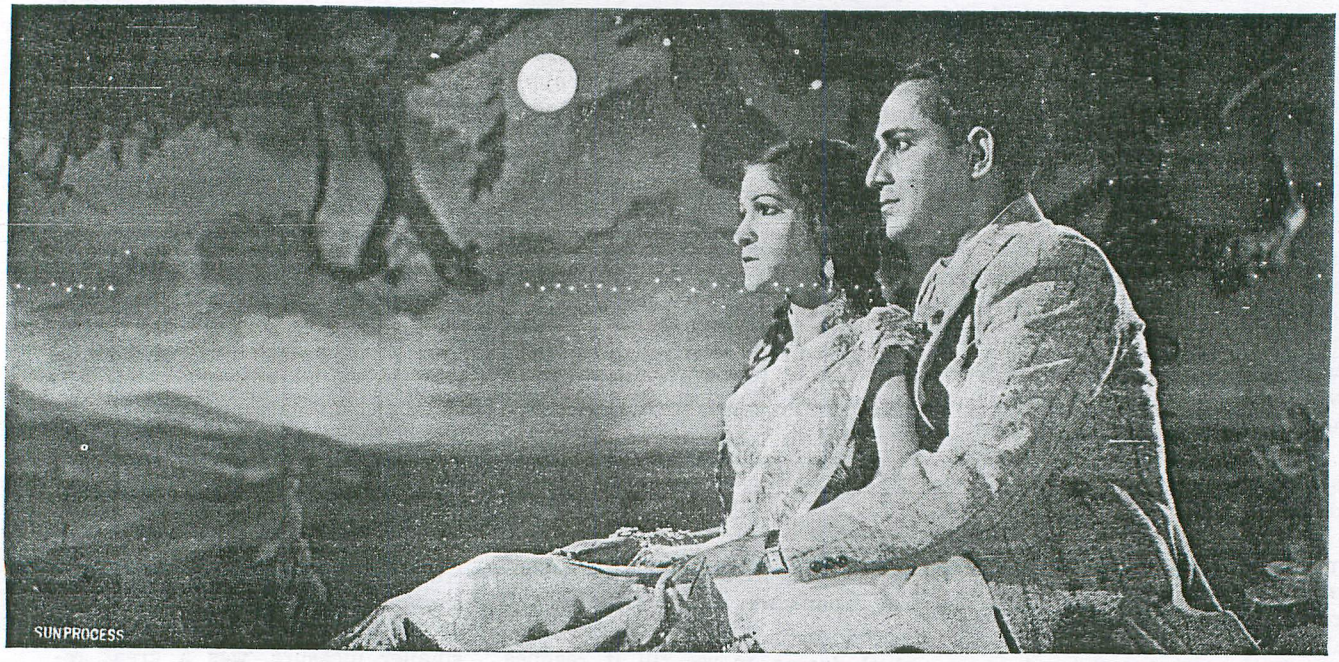
It is also doubtful whether the 'box-office' has improved by this sacrifice. Had Mazhar Khan played the role, had the slapstick of unrequired actions and reactions of Charlie been removed, had the character of Ramesh been given more serious and purposeful intention, "The Kick" would have become a proud production of Ranjit.

Barring this aspect, the picture is really and truly beautiful; and with "The Kick" Ranjit kicks off its dull years of picture making, and enters a new field of a brilliant future.

The Story: The story is simple, but the theme is beautiful. Away from the blinding glamour of riches, in a village where a rupee looked as big as a cart wheel to the poor villagers, lived a blind man, Mohan, respected by his rural society.

In Radha, a beautiful young maiden, he had a ward, whom he loved with the vision of his soul, God having taken away the sight from the eye. With peaceful resignation, Radha and Mohan spend their days till Ramesh, an odd job tramp, comes to the village and sells a Derby Sweepstake ticket to Mohan.

As luck would have it, Mohan wins the first prize and before he knows what has happened he carries a weighty burden of four lakhs of wealth. Ramesh takes him to the city and the blind man



Indu Rani and Ashik Hussein in "Chashmawalli" a Mohan Picture.

is virtually made a prisoner in the midst of pseudo comfort and genuine villainy. Radha is left be-

Mr. Shiraz A. Hakim, Proprietor of Famous Cine Laboratory, Bombay.

hind in the village with the promise to return as her only hope and consolation.

Time marches on. Ramesh's villainy takes a concrete shape and with the help of a singing girl, the sudden smile of fortune is being steadily raped. Mohan is even married to Chinta, the prostitute.

Happy in his blind faith, Mohan passes his days in the belief that Ramesh is his best friend and Chinta is his beloved and faithful wife. And here realism steps in. With the help of Kishore, a doctor restores the sight to Mohan.

But the first spectacle that meets the in-experienced sight, is the perfidy of his beloved wife Chinta carrying on an affair with Ramesh, his best friend.

The mask torn off and Mohan now gets another sight which makes him vindictive. He realizes the blinding glamour of wealth and sighs for his previous state and environments, in which the soul saw more than the eye.

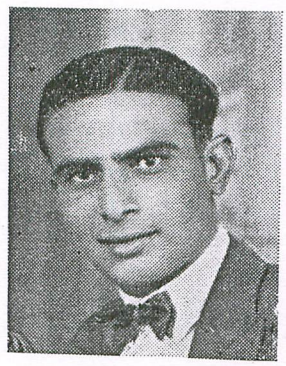
Radha is pining away under the affectionate care of Sunder, who loves her in a rustic way, but can't fill up the blank created by the desertion of Mohan.

Mohan now plans revenge and in the right royal "Monte Cristo" style, disposes off Ramesh and Chinta.

And then stripped of all wealth, he returns to his village—only to find Radha waiting still. A beautiful theme, well developed, barring the casting of Ramesh!

Acting: There is little to choose between Kumar and Madhuri. Theirs is a dead heat for acting honours. Kumar's portrayal is vivid while Madhuri's is beautiful. They make a capital screen pair and are worth exploiting again in another emotional subject. Madhuri's beauty has now acquired that mellowness of expression which, while being pleasant and confronting, demands admiration. Madhuri has now become a full grown artiste and gives a wonderful promise of greater achievements.

Ishwarlal, that versatile artiste, is not far behind the leaders in



Mr. U. B. Kantharia, Publicity Manager of Mohan Pictures, Andheri

his portrayal of Sunder, the rustic and impulsive village lad. No one could have done better.

I didn't like Charlie, not because he didn't do his bit, but because he was wrongly cast. His casting, I shall always consider as a grave crime against the poor author of the story.

Wahidan and Lala Yakoob showed improvement. In his little bit K. N. Singh was likeable.

Production: "Abdul Rashid Kardar"; that name with so much phonetic importance has for the

Mr. B. A. Mandanna, manager of Famous Pictures, Bangalore

first time done his work up to my expectations. In the dialogues, however, he has given his vanity a little scope, by inserting Hindi words like: "Mitra", "Chandrama" etc., perhaps to prove to his Punjabi associates, that he knows Hindi as well as Urdu. While at other places he has fired off a lot of philosophy on life and its vicissitudes in beautiful Urdu, which incidentally provides a strange contrast with the luxurious indulgence in classic Hindi in certain situations. This pedantic attitude however smells a bit of unnecessary poise. And still Kardar deserves more congratulations for "The Kick" than he ever did for that much boosted "Baghban". Kardar, however, in his own interest, should read some books on the essentials of drama, so that in future he maintains the emotional continuity of plays better and does not give us "Charlie" where "Mazhar" is wanted.

The photography is very good, but the sound could have been better with a little more care. The music pleased.

Points of Appeal: This picture with "Eyes" as its theme certainly pleases the eye. It has enough entertainment and instruction in it for the thinking adult.

SHOBHANA SAMARTH—

This talented artiste will be soon seen in "Pati Patni" produced by General Films Ltd.

Historic Celebration of the Silver Jubilee

Debates at Conferences and Congress Sessions Demand Better Organization and Planning

All Sections Assemble on a Common Platform !

Mr. Satyamurti, M.L.A.

The Silver Jubilee Celebrations of the Indian film industry proved a great success. The Exhibition drew thousands of people daily and every visitor got a closer glimpse of our picture people and their art of picture making.

The debating side of the Celebrations opened with the Indian Film Journalists' Conference with Mr. Baburao Patel in the presidential chair. We have already published the proceedings of this Conference in the previous issue.

The Educational Film Conference

The Educational Film Conference was held under the presidentship of Mrs. Lilavati Munshi M.L.A. (Mrs. Government as our journalists fondly call her) on the 2nd May 1939 at the St. Xavier's College Hall, Bombay.

Mrs. Lilavati Munshi, M.L.A.

Urged by Mr. N. S. Ullal, Deputy Educational Inspector, the Conference passed a resolution suggesting the introduction of visual education boards in all the provinces and in the Indian States, so as to secure co-operation between the film producers and the educational authorities.

Another resolution urged upon the Indian film producers the necessity to produce educational and documentary films.

Film Exhibitors' Conference

On the 3rd of May 1939, the Indian Film Exhibitors' Conference was held under the presidentship of Mr. K. M. Mody of Western India Theatres Ltd.

A number of resolutions were passed, one of which recommended that the theatres in India must show Indian pictures as far as possible.

Film Distributors' Conference

In the afternoon on the 3rd May, yet another conference, Indian Film Distributors' Conference, was held under the presidentship of Lala Alopi Pershad.

A resolution calling upon the different provincial associations to merge into the Indian Motion Picture Distributors' Association, Bombay, and to make it a central body raised a storm of protest and provided good debate. With several changes, the resolution was ultimately carried.

This Conference was, however, not considered a successful one as its debate hardly took anyone a step further.

Cine Technicians' Conference

The Indian Cine Technicians' Conference was held on the 4th of May 1939 in the morning under the presidentship of Mr. B. M. Tata.

This was a seriously discussed conference and a good number of really important resolutions reflecting upon the working conditions of the Technicians were passed.

Resolutions dealing with accident and disability insurance, provident fund, better working conditions and other amenities were enthusiastically supported.

Mr. B. M. Tata

Cine Artistes' Conference

The afternoon saw the Indian Cine Artistes' Conference in full swing with Mr. Sohrab Mody in the Chair.

Mr. Prithviraj

There was music and colour in the air and film girls vied with film boys in making the debate spicy and interesting. Almost every well known star spoke on something or other but the outstanding performance was given by Prithviraj whose winning smile infected everyone with its inherent goodwill.

Even the girls complained that they were hard-worked and producers listened with a tolerant smile. By the way, all the producers who were too busy to attend other conferences, attended this one from an hour before, till an hour after the time of the Conference. Who says that our girl stars are not popular.

Sardar Chandulal Shah, who has recently learned to like his own voice, threw out another of his stock challenges and asked someone to step out and say that our film artistes were immoral. The girls, of course, liked this. Applause!

Some of the resolutions dealt with accidents, journalists and their criticisms, working hours etc.

A very interesting conference, indeed!

Motion Picture Congress

On the 7th May the Congress Session began under the presidentship of Mr. S. Satyamurti M.L.A. (Central).

In inaugurating the Congress, the Hon. Mr. K. M. Munshi, Home Minister of the Government of Bombay said that he liked the idea of establishing a permanent organization to prosecute the future interests of the industry. Impressing upon every one in the industry, the necessity of planning systematically, Mr. Munshi said that the Provincial Governments, as constituted at present, could not help the industry much, as they had not enoughpower to be really helpful.

The Hon. Mr. K M. Munshi

Dwelling on the other aspects of the industry, the Hon. Mr. Munshi condemned the production of silly stunt pictures, when producers had so much story material ready in the traditions,—historical, social and cultural—of our country.

In short, the Hon. Mr. Munshi gave perhaps the most brilliant speech of the entire Congress Sessions, while inaugurating this historic sessions.

In his presidential speech Mr. S. Satyamurti pleaded for a better co-operation and understanding between the different sections of the industry and pointed out, in unmistakable terms, the huge potentiality of the film as an instrument of culture in the life of a nation.

"Filmindia" Congratulated

Condemning the dirty work of the foreign producers in slandering India through films like "The Drum", "Gunga Din", etc., Mr. Satyamurti said:

"I should like to congratulate the journal "Filmindia" which has been carrying on a vigorous propaganda against anti-Indian films."

"I suggest that the Government of India must take steps to have all non-Indian films properly censored from the proper Indian point of view, before they are allowed to be exhibited either in India or outside. To misrepresent India by pictures and other means has been the business of some interested and unscrupulous persons and agencies outside this country."

"The people of India who are as self-respecting can help in teaching the producers that they must not play with our feelings."

Concluding an important speech, Mr. Satyamurti appealed to the producers to take up seriously the work of producing educational and documentary films.

Sardar's Five Years Plan

The speech of Sardar Chandulal Shah reflected the intense desire of the producers to do everything for the industry whereby the industry would be able to report better progress for its Golden Jubilee.

In welcoming the delegates, the Sardar admitted that the progress of the industry had been slow during the last 25 years as the industry had to depend all along on outside help for each of its requirements.

Sardar Chandulal Shah

The Sardar discussed a very interesting five-year plan to bring about prosperity to the industry by co-ordination of effort in all departments.

Sardar Chandulal's speech was well studied and provoked new thought and it was as it should have been.

The proceedings of the Congress were punctuated by the pleasant and occasional appearances of the different stars and music was used to while away the dull moments, which were, of course, few.

Messages from all parts of India, from prominent people, were read and the work of discussing the constitution and the resolutions was taken in hand.

A Summary of Resolutions!

Over sixty resolutions were discussed, debated upon and passed during the two days of the Congress Sessions. Only the untiring patience of the President could have enabled him to go through so much work without any disharmony or hitch.

After passing the usual congratulatory and condolatory resolutions, the house took up the serious work.

A resolution seeking to reduce the import duty on raw films from 20 per cent to 2½ per cent was unanimously passed.

The Entertainment Tax was the next item and the house unanimously suggested that seats priced below Re. 1 should not be taxed.

Then came the objection to the Advertisement Tax and a substantial reduction was demanded.

Amongst the advisory resolutions, the following subjects were treated: (a) Production of Raw Films

in India; (b) Financial Facilities; (c) News Reels and Educational Pictures: (d) Board of Film Censors; (e) Support to Swadeshi; (f) Harmful criticism by Papers; (g) Better Theatres; (h) Scholarships and Extention Courses etc., etc.

Baburao Patel Moves Anti-Indian Films Resolution;

And then came the most important resolution about anti-Indian films produced by foreigners to slander India in the eyes of the world. As was expected Mr. Baburao Patel. Editor of "Filmindia" moved the resolution and spoke very feelingly about it and appealed to the patriotism of the assembly.

Mr. Baburao Patel

With choice words, which had their full effect on the hearers, Mr. Patel mercilessly exposed the dirty methods of the foreign producers who had so readily allowed the film to become a handmaid of British imperialism which seeks to subjugate the national aspirations of Indians and aims to keep them captives in the shackles of slavery.

Continuous applause was given to the speaker when he took the seat after a thrilling speech which woke up the patriotism of every one present.

Mr. K. Ahmad Abbas—Baburao's Commander-in-Chief in this anti-Indian film agitation, as Abbas is known to friends—gave another rattling speech, pointing out in unmistakable words the harm that is being done in the foreign countries by such pictures. Mr. Abbas warmed up and quoted some of his actual experiences overseas when the picture "The Drum" followed him from one European city to another. 'Midst deafening cheers Abbas took the seat to give the platform to Mr. B. D. Bharucha, the Honorary Secretary of the Motion Picture Society of India.

Mr. Bharucha supported the resolution and said that the foreigners are out even to spread a falsehood to support their pictures. He condemned the action of the R.K.O. distributors in India in falsely alleging that responsible members of the Society had not found anything objectionable in "Gunga Din" and declared the move as a white lie characteristic of the foreign distributors in India, who would do anything to sell a picture.

The resolution was carried unanimously. Several inquiry committees to inquire into the grievances of the different sections of the industry were appointed.

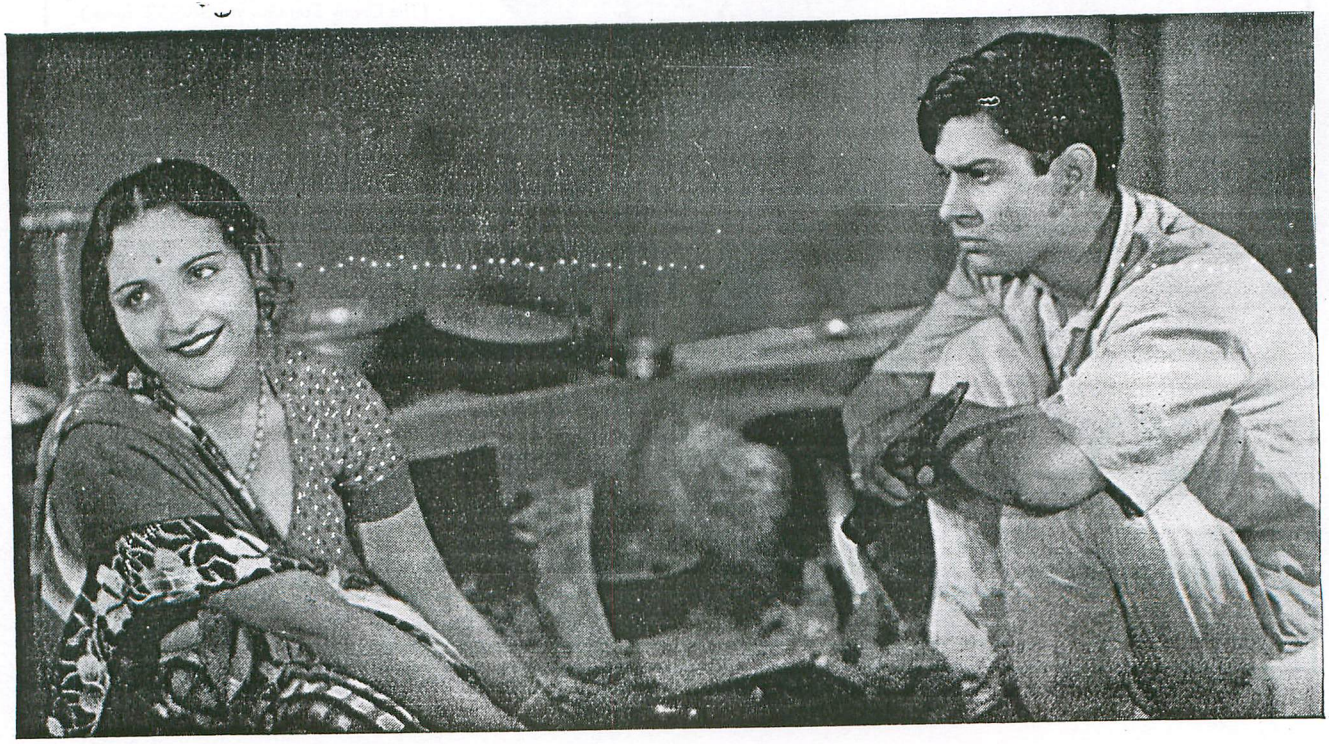
The following gentlemen were elected on the Interim Central Board of Governors of the Indian Motion Picture Congress.

Board of Governors

1. M. A. Fazalbhoy; 2. B. N. Sircar; 3. M. T. Rajan; 4. Lala Jagat Narain; 5. V. Shantaram; 6. K. Subramanyam; 7. Sohrab Mody; 8. Anandi Bose; 9. Jayantlal Thakore; 10. Lala Harish Chandra; 11. K. M. Mody; 12. Nandlal Oberoi; 13. B. M. Tata; 14. Baburao Patel; 15. A. R. Kardar; 16. Prithviraj Kapoor.

Messrs. M. A. Fazalbhoy and K. M. Mody will act as Joint Hon. Secretaries and Mr. V. Shantaram to act as Hon. Treasurer!

And thus ended a historic celebration.



Prem Adib and Shobhana Samarth in "Sadhana" a social picture produced by Sagar Movietone.

India's First Realistic Picture

Humanly and **Rationally** Dealing with
(1) Capital *vs* Labour (2) Millowners *vs* Mill-workers (3) Strike *vs* Arbitration
In keeping with the Policy of the **Indian National Congress**

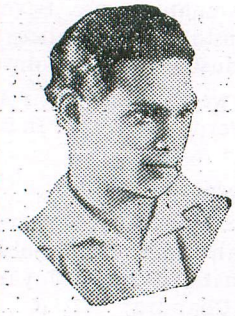
The Picture that was BANNED

★

BHUDO ADVANI as the Mill-worker

Directed by: **M. BHAVNANI**
Story by: **MUNSHI PREMCHAND**
Music by: **HOOGAN**
Orchestration by: **W. KAUFFMAN**

★



JAIRAJ as the peaceful leader

★

NAYAMPALLY as the HE-Partner of "The Mill"

Showing how to convert the Workers Into PROHIBITIONISTS

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BIBBO
(The Lovely Star now of 'SAGAR' fame.)

P. JAIRAJ
(The Popular Hero of Bombay Talkies' "BHABI")

NAYAMPALLY - AMINA and BHUDO ADVANI

BIBBO as the fair Partner of

★

The Manager of

The MILL

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AMINA as the Woman-worker in

"THE MILL"

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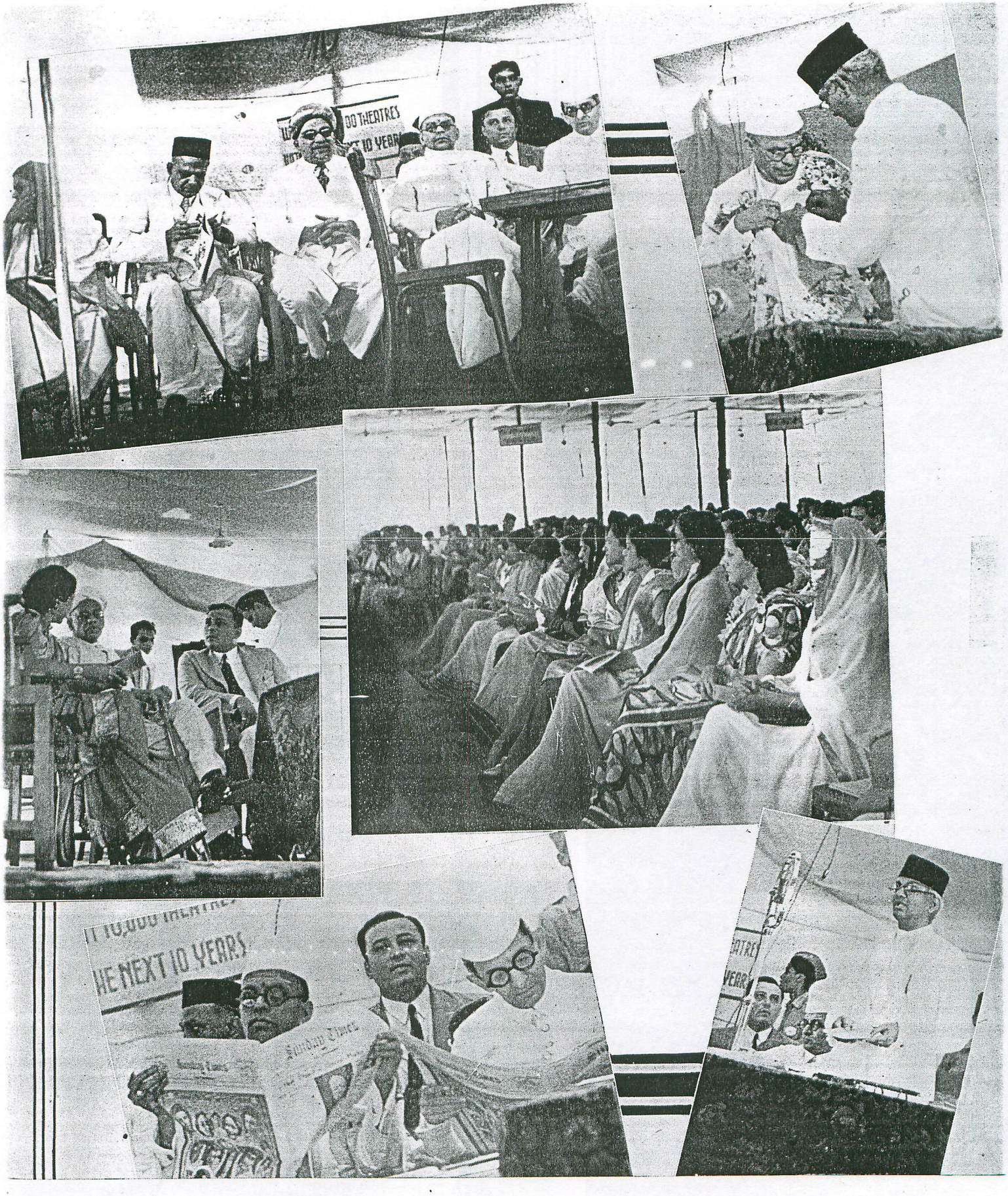
"THE MILL"



Snaps and shots from the Indian Motion Picture Congress. Top left: Dada Phalke, Sir Rahimtullah Chinoy, Mr. Satyamurti, Mr. Baburao Patel and Mr. K. M. Munshi. Top right: Sardar Chandulal garlanding Mr. Satyamurti. Centre left: Mr. Baburao Patel presiding at the Journalists' Conference; to his right is Mr. K. Natarajan. Centre right: Just some stars. Bottom left: Mr. Satyamurti, Mr. Baburao Patel and the Hon. Mr. K. M. Munshi. Bottom right: Sardar Chandulal Shah addressing.

Shots from "Bhagwa Zenda" a historical picture by Saraswati Cinetone of Poona.

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Miss Kajjan, Khalil, Premlata, Pearl Laxmi, Mustafa, Chunilal etc.

(B) MERCHANT OF VENICE

or

ZALIM SODAGAR

Featuring:

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Studio Close-ups

SAGAR MOVIETONE

"The Only Way" directed by Mehboob was released at Pathe Cinema and had a bright reception from the fans. At the studio "Sadhana" directed by Mr. Virendra Desai is lying ready. Considerable progress has also been made with the bilingual talkie, in Hindi and Bengali, "The Life of a Dancer", starring Sadhona Bose. "Comrades" a social picture directed by Mr. Nandlal is now in the editing room.

RANJIT MOVIETONE

The "Kick" was released at the West End Talkies and was very much appreciated by the intelligentsia in the city. Incidentally this happens to be the best picture which director A. R. Kardar has given to the screen. The studios at Dadar are humming with activity. "Goodluck" a social thriller has been practically completed by Mr. Manibhai Vyas. Sardar Chandulal Shah who has finally shaken off the yoke of the Congress and the Exhibition has now applied himself to "Achoot" his story of untouchables starring Miss Gohar, "Sant Tulsidas" is also lying ready for release and is likely to be on the screen sometime in the month of July. Director Kardar has taken up another social story called "Pagal" written by Kamal Amrohi.

BOMBAY TALKIES

She is coming. Devika Rani in "Durga" is the most important news of the month. Coming to the screen after a long time Devika is bound to get a tremendous reception when this picture is released at the Roxy Cinema. The studio news says, "Peace rests on the Jovian brow of Himansurai'. We would however prefer 'conflict, out of which will come creation'. The studio news goes on with, 'the dome-like forehead of Herr Franz Osten reflects serenity'. We only hope that the dome reflects some brains in "Durga" and does not prove like the dome of St. Paul. Anyway as the story is written by Saradindu Banerjee, the celebrated writer of Bengal, we are sure that "Durga" will be an eloquent picture discussing the present day social problems and giving to them a new angle of judgment. Let us wait and see.

EVEREST PICTURES

By the time this issue is in your hands director Mir will have perhaps bought the story of Begum Ansari called "Hamari Awaz". The picture is likely to go into shooting in the first week of June with an entirely new cast and this social theme will perhaps again blazon the trail of success established by "Baghban". Begum Ansari is too big a name for fans to miss.

WADIA MOVIETONE

Now that 'Jungle King' is terminating its screening at the Lamington Talkies, 'Punjab Mail' is ready to take its place at the said cinema. Director Homi Wadia who has prepared this quickie is very confident of its huge success.

MOHAN PICTURES

Director Mohan Singh is shooting "Swastika" a social picture planned on a grand scale by the company. Director Raja Yagnik has started shooting a new Tamil picture called "Jayabharathi". "Chasmawalli" is fast nearing completion under the direction of Amarnath. Indurani who is leading in this picture is reported to have done excellent work. "Black Heart" a mystery drama under the direction of Mr. Khan is expected to be completed very soon.

PARAMOUNT FILM CO

Governor Kikubhai Desai's "Golden Gang" is ready, which stars Moti and Navinchandra while another one in "Amazon" will soon go to the screen. The mystery thriller called "Son of Alladin" has already come to the Lamington Talkies and is reported to be doing good business.

POONA

SARASWATI CINETONE

"Bhagwa Zenda" a historical story of the times of Shivaji, directed by Nanasaheb Sarpotdar will soon come to the screen at the Central Cinema in Bombay. Led by Mr. Londe the picture has an altogether new cast and if we are to believe what Dadasaheb Torney says, this group of new artistes, is going to prove a thundering success. The next picture to go into shooting is called "My Beloved" which is a social comedy and will in all probability be directed by Dadasaheb Torney himself.

PRABHAT FILM CO

The shooting of "Life is for Living" under the direction of Mr. Shantaram is proceeding at top speed. As this is a social story there are plenty of homely settings, not to mention a few police quarters. Buasaheb and Gowri (the girl from Tukaram) are expected to give some humorous touches to the picture. Now that director Shantaram has got going, we know that "Life Is For Living" is really going to live on the screen.

On the other hand preliminary preparations for "Dnyaneshwar" a socio-mythological play has been completed and a big street setting has already been erected for shooting. The two inseparables Damle and Fatehlal will be responsible for the creation of "Dnyaneshwar".

KOLHAPUR

HUNS PICTURES

"Bottle of Brandy," the social picture on prohibition was inaugurated by the Hon. Dr. Gilder our Minister for Health, at the Majestic Cinema in Bombay and since then it has been drawing large and appreciative audiences. Chiefly owing to a good story, this picture again will prove a great success like "Devata" and "Brahmachari". Perhaps even greater. At

the studio they are shooting another social story called "In Search of Happiness" in which Mr. Baburao Pendharkar again plays the hero and goes "in search" perhaps to find Lalita Powar as the ultimate goal of happiness. Other people in the cast are Meenakshi, Salvi and Malvankar.

CALCUTTA

NEW THEATRES LTD.

In "Bari Didi" New Theatres have produced a beautiful picture which provides a wonderful fare to the intelligentsia of the city. Sometime in the first week of July "Snake Charmer", directed by Mr. Devaki Bose will go to the screen. The second distinguishing feature about this picture is that it is written by Kazi Nazrul Islam, the famous poet of Bengal. With Kanan Bala in the leading role this picture is expected to be a huge success. Director P. C. Barua has completed "Rajat-Jayanti" in record time. It is said that the picture has taken less than 60 days. "Kapal Kundala" is another picture that is lying ready at the New Theatres.

DEB DUTT FILM LTD.

With Nimbalkar in the lead "Rukmini" a Hindi picture of mythological interest has gone into production. It is expected to be ready by the end of July.

SHREE BHARAT LAKSHMI PICTURES

"Matwali Meera" featuring K. C. Dey, Kamala (Jharia) and Mukhtar Begum is making fast progress under the direction of Mr. Profulla Roy. The picture is in Hindi and Punjabi.

Vithaldas Panchotia is busy with another one called "Takdeer Ki Tope" while another one in "Parasmani" in Bengali will soon be ready.

FILM CORPORATION OF INDIA LTD.

Pundit Kedar Sharma is reported to have completed the outdoor shooting of his picture "Dil Hi To Hai" which has Ramola Devi in the lead.

SOUTH INDIA

SELECT PICTURES CIRCUIT, (Bangalore)

"Sithapaharanam" the mythological picture is now in the editing room in Ranjit Studios in Bombay.

AL. RM. & CO. (Madras)

Considerable progress is reported to have been made in "Mathru Bhoomi" a picture which is being shot at the Vel Picture Studios under the direction of Mr. H. M. Reddy.

VEL PICTURES LTD.

These producers have begun "BAKTHA PUNDARIGAN" in Tamil under the direction of Dr. Gune.

VAUHINI PICTURES

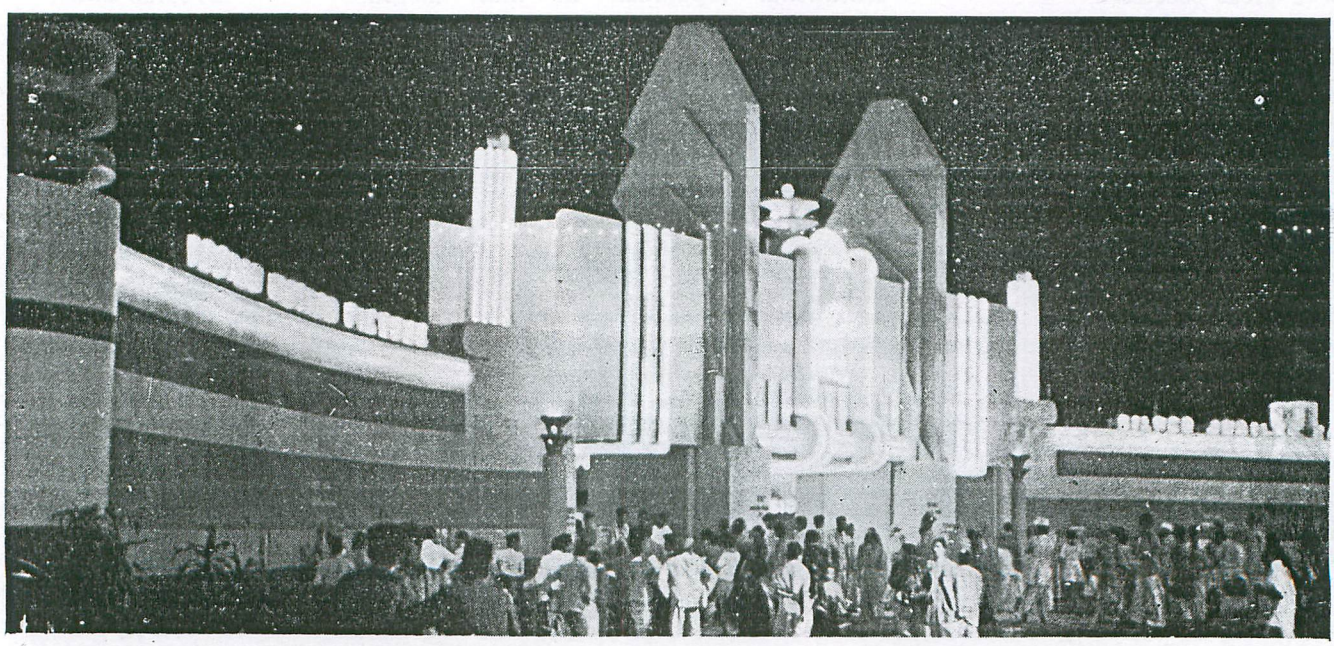
"Vande Mataram" is drawing well at the stations wherever it was released. The next picture to go into shooting will be "Nara Bali".

SARATHI FILMS LTD.

"Rytu Bidda" has progressed a lot at the Motion Picture Combine Studio at Madras. Mr. Ramabrahmam who is directing the picture is absolutely confident of his great success. With Shri T. Raghava, Seethapathi Rao and Miss Suryakumari in the leading role we are sure that his promise will be fulfilled.

FAMOUS PICTURES (Nellore)

"Balaji" has been doing well from place to place. The next



This is how the Indian Motion Picture Silver Jubilee Exhibition in Bombay looked from the outside.

picture to go into production in Bombay is called "Prithviraj".

MADRAS UNITED ARTISTES CORPN. (Madras)

With S. D. Subbalakshmi in the lead "Thyagabhoomi" will be released in the Plaza Cinema on the 3rd June and the picture will be inaugurated by Mr. Baburao Patel, Editor, "Filmindia". Mr. Subramanyam who has directed this picture has also given another one in "Prem Sagar" in Hindi which is due to be released at the Minerva Talkies in Bombay. Under the direction of Mr. H. S. Metha "Sakthi Maya" is lying ready for release.

CENTRAL STUDIOS (Coimbatore)

"Bakta Pralhad" is reported to be ready for release. A picture in Tamil mythology with Master Mahalingam and Santhanalakshmi co-starring!

RAYAL TALKIE DISTRIBUTORS, (Madras)

"Saku Bai" featuring Miss Aswathamma is reported to be in the final stages and is expected to be a great success.

Mr. Ahmed Bashir, B.A., well known palmist whose predictions often provide a rude shock and make you look twice at yourself.

A journalist meets many people during his career of enterprise. Some of them are strange and silent men who peep into the future and tell you things that are often uncomfortable.

Ahmed Bashir is one of such men, whom I met at Hyderabad two years back and who enjoyed a sensational reputation in that sleepy town of Nawabs and Jung Bahadurs.

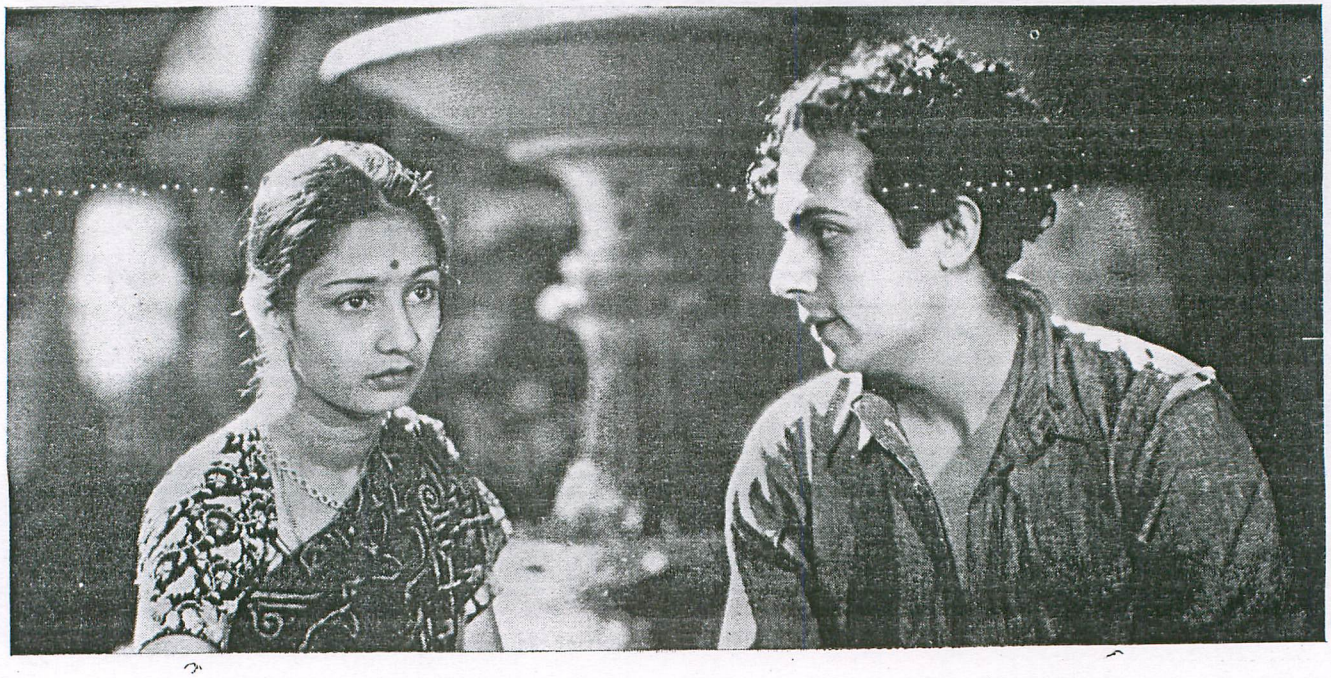
Curiosity prompted me to show my palm to him and before an hour had passed, I felt that the man had been my shadow during all the past years. So accurately did he seem to know some of the incidents in my life, that I asked him to skip over the past and give me a glimpse of the future.

Which, of course, he did and two years I have been checking up items from the notes I had taken. An important incident was foretold to happen in the month of June and when it does, I shall tell you so in the July issue.

In the meantime, I would advise some of our enterprising producers to consult Bashir before departing on their always blind and often disastrous production schemes and save themselves and their creditors.

I am afraid that even sceptics begin believing, when events start proving true. Bashir's science, he says it is a science, may be a magic, but it is a very convincing one.

Ahmed Bashir is staying on the first floor over Cyro's Restaurant, Colaba Causeway, Bombay, and I think he will be in Bombay for a month. Baburao Patel.



A Shot from "The Only Way" featuring Aruna and Anuradha, a Sagar Picture now running at the Pathe Cinema.

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Cast:

Miss Gulab, Rajpal, S. Nazir, Chandrakant B.A, etc.

●

Volunteer

Director: K. Amarnath

Starring:

Nazir, Yasmin, Rajkumari, S. Nazir.

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